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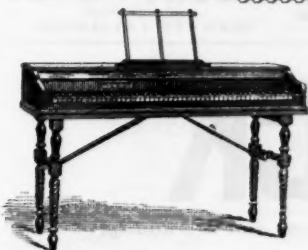
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No. 737.

NEW YORK WEDNESDAY, APRIL 25, 1894.

W. J. LAMPTON, of Washington, a newspaper man, is the first to suggest, as he did in last week's MUSICAL COURIER, the adoption of State songs, showing that Arkansas has its "Arkansas Traveler;" Kentucky its "Old Kentucky Home;" Maryland its "Maryland, my Maryland;" Virginia its "Ol' Virginny." What's the matter with the "Suwanee River" for Florida? although we do not believe that Georgia would accept as its State air "Marching Through Georgia." Years ago the negroes used to sing a song called "Down in Tennessee," and who was the man that wrote the ditty "On the Raging Erie Canal?"

HOW rich in poetic effusions France must be, may be surmised from the fact that in 1892 no fewer than 10,000 new songs were registered with the Authors' Society. Of these very, very few attained any popularity, the greatest sales being of tunes without accompaniment, at a price of 25 or 30 centimes, say 5 cents. The most popular of course was the famous Boulanger song, "En revenant de la Revue," of which 300,000 copies of the small edition, and over 30,000 of the large edition, with piano accompaniment, were sold. The piano arrangement and the orchestral edition alone brought to the composer the sum of 30,000 francs. This success is unparalleled, but many other songs have done well. "Père La Victoire," which Paulus got up in honor of Carnot, sold to the extent of 150,000 copies; the old soldiers' march, "La digue digue don," which Ouvrard made popular, sold 140,000. Topical songs had rather less success than the sentimental romances, thus "Les regrets de Mignon" reached 150,000, "Le premier bouquet de Lilas" 100,000, "L'heure du rendez-vous," 70,000, although the number of imitations must have been three or four times as large. The "Naturalist" songs of Bonant, Jules Jouy, Meusy, &c., are far behind, only one of these productions, "J'ai perdu ma Gigolette," attaining the figures of 80,000, appar-

ently because the music and the orchestral accompaniment are really pretty and original. The author of "La Gigolette" is a lucky dog, and made about 10,000 frs. by his song, but his brother poets have usually to be content with 50 or 60 frs. for a piece; in fact they are lucky if they have not to pay all costs.

COL. J. H. MAPLESON looms up once more by cable, and talks about another operatic scheme of his own. He is evidently ignorant of changed conditions in the musical world since he left us these shores. Opera at the Academy of Music would have no more than chance than the snowball of Allegory in the infernal regions. The impresario has his eye on Calvé, and if he could manage to secure her in her present dissatisfied condition he might make some money with her; but in what house and with what sort of a company we would like to know? Mr. Hammerstein has refused absolutely to let his Thirty-fourth street house go for German or any sort of opera; besides by the terms of his contract with Messrs. Koster & Bial he could not let the establishment if he wished to. There is no place available for Mapleson; anyhow the public has grown weary of late years and distrusts any of the colonel's attempts to throw sand in its eyes. Better not try it on, colonel.

FROM the London "Daily News" we learn that Wagner's "Parsifal" will probably be answerable for an alteration of the Austrian law of copyright. Hitherto copy and performing rights in Austria have ceased on January 1 ten years following the death of the author or composer. By a special decree of the Emperor Mrs. Wagner's sole rights in "Parsifal" were, however, extended for a further term of two years, as otherwise the monopoly desired for Bayreuth in regard to this opera would have expired last January, when, according to the old law, the Austro-Hungarian theatres would have been entitled to perform it gratuitously. An amendment of the law has, however, now been carried in the Upper House, and it is understood it will have no difficulty in passing the lower, that copyright and performing right (whether literary, musical or theatrical) shall henceforth extend to thirty years after the author's death, or in case of posthumous works to thirty years after publication. This is a most important decision.

THE WOLF IS AGAIN AT THE DOOR.

BENJAMIN, of the tribe of Woolf, has once more lashed himself into a fury because THE MUSICAL COURIER suggested that Mr. Paur was making a mess of the Boston Symphony Orchestra, and therefore must go. Ben gets these attacks periodically. He comes in with the hard times, and is a veritable Woolf at the door. When he barks and shows his teeth, then you know that either Wagner has disturbed his feeble musical digestion or else THE MUSICAL COURIER has written something he did not like. It so happened several weeks ago that he heard the "Walküre" and also read (for the unfortunate man will persist in reading THE MUSICAL COURIER, although he hates it) that Paur was not a great conductor.

The "Walküre" soured him; THE MUSICAL COURIER infuriated him, and after playing over some of his own piano sonatas on a harpsichord he sat him down and penned a foolish attack on Wagner and THE MUSICAL COURIER. Oh, Benny, keep thy temper! Thy wits are not so nimble as of yore. You know in your inmost consciousness (not conscience, worthy cantor) that Paur is a most mediocre conductor, and if he remains another year with the Boston Symphony Orchestra it spells its artistic "ruin." Come now, "Chatterer," acknowledge this and give over your senseless attacks of rage, because the press and public of New York will not submit to Mr. Paur being forced down their throats. We know you like Dussek better than you do Wagner, but you can't help it; it is your misfortune, not your fault. Because a pint measure wots not the capacity of a quart it is to be pitied and not blamed. Your pint of brains are not strong enough to endure Wagner's mighty music, but pray do not interfere with our enjoyment.

Take Paur. Keep Paur to yourself. Have a special hall built for him in Boston or, better still, in the suburbs, and let him play to you until the scales fall from your eyes. You are afflicted with musical ophthalmia, and so that will not be an untoward thing. But do not let your Paur come to New York. We don't want him. He bores us, and so do you.

Preach away to your little circle of readers that Wagner is a false god and THE MUSICAL COURIER is a false prophet. Nobody believes you; you don't believe it yourself. Come, now, do you? But you have one follower, for when you bark you wag your tail, and the wag is felt in the Boston "Courier." The name of the wag is Howard Malcolm Ticknor, and a sad wag he is, to be sure.

THE AMUSING PUDOR.

OUR illustrious friend Heinrich Pudor, whose "Wiedergeburt in der Musik" has supplied us with many a theme, is now coming before the world as an artist. He comes before us as plain Heinrich Pudor, no longer Doctor, for he has returned his diploma to the University of Leipzig—he will have none of it. He opened at Munich at the "Englischer Hof" Hotel an "Einer Ausstellung" or "Individual Exhibition" to last all this month. Admission is free and Scham in the preface to the catalogue of the display writes respecting his own paintings, drawings and plastic works as follows:

"I come before the public as an individual, as I, as Heinrich Pudor. The great public knows me as a so-called writer. But I am neither writer, nor painter, nor sculptor, but just Heinrich Pudor, who certainly has often had painting tendencies, has been induced to paint, and often to sculpture figures. Herein consists my rather low position in the eyes of the trade union (Zünfte) and the trade union artist. I do not 'make' figures as the artists of to-day do, and earn my bread thereby; no painter by profession, no painter by vocation, no artist painter am I: I am Heinrich Pudor. And on this very account, because I am not an artist by profession, I am in this sense the first real artist."

WAGNER IN FRENCH.

AT a late Concert d'Harcourt in Paris parts of the "Meistersinger" were given in a translation by Alfred Ernst. A translation by Victor Wilder already existed, and his heirs threaten to stop the use of the new version. Wilder himself had a long struggle with Truinet (Charles Nutter) respecting translations of "Tannhäuser" and "Lohengrin," and Truinet succeeded in excluding Wilder's versions from the stage. At least, as nobody would sing Truinet's versions and would sing Wilder's, the former was content to collect the author's fees and figure as the translator on the programs. Wilder was the first translator of the "Tetralogy," of the "Meistersinger," "Tristan" and "Parsifal," but these versions have no claim to be "authorized." The new translation by Ernst is said to be far better in all respects, especially in retaining the rhythm of the original, and gives as good an idea of Wagner's poetic work as can be given till the French tolerate Wagner opera in Wagner's own German. The task of rendering Wagner into French is indeed a hard one. Wilder translated the line

"Tristan's" Ehre höchste Treue

to

La gloire de "Tristan," c'est la fidélité,

which, say the Wagnerians, is five syllables too long, and omits the alliteration of the "Tristan" and "Treue."

WE ARE NOT FEROCIOUS.

OUR amiable contemporary, the Paris "Ménestrel," in a late number describes THE MUSICAL COURIER as "un organe féroce ment Wagnerien"—terms to which we respectfully take exception.

In the first place THE MUSICAL COURIER is not an organ in the common sense of the word. The "Trovatore" of Milan is an organ of Sonzogno, the "Gazetta Musicale," of Ricordi, and our friend "Le Ménestrel," of Heugel et Cie. Without the aid, the constant pecuniary aid of these large publishing firms the three papers above named would not exist for a month. They may be properly described as organs. THE MUSICAL COURIER is not the organ of any party, any firm or any clique; it is not the organ of any publisher or manager or instrument maker. It is perfectly independent, artistically, critically and financially, and it considers it is doing its duty to its subscribers and the public by giving them the news of the musical world without fear, favor or affection. It is not "Wagnerian" any more than it is Bizetian or Massenetian or Leoncavallian; it is first, last and all the time, simply "musical," and praises good music and condemns bad music wherever it finds it. And why, O "Ménestrel," qualify your adjective "Wagnerien" with the adverb "férocement?" Here as in

France it was at first an uphill task to gain an impartial hearing for Wagner, but we cannot recall any opinion of THE MUSICAL COURIER in the very stress and storm of the contest that merits the accusation of being "férocement Wagnerien."

In short, we are for progress and good music, come it whence it may. Another word to "Le Ménestrel." Writing about the absurd tale of Otto Hegner's death in America, it says: "American journals, always on the lookout for interesting news, do not hesitate, it seems, to invent them when they cannot find them." The story in question has not to our knowledge appeared in any American paper except as a quotation from some European paper. Where it arose is hard to determine. It is suspiciously like the ten year old fable of the tenor who was killed by lightning while singing in "William Tell" at the town of Alottorf. This tale, as the word (Frottola invented) shows, was of Italian origin.

MR. THOMAS WILL RETURN.

THERE is every likelihood now of Theodore Thomas giving a series of concerts next season in the Metropolitan Opera House. His friends have worked most energetically, and the enterprise now appears to be on a fair footing. We understand that Mr. Thomas means war to the knife, and intends playing on three of the Philharmonic Society dates, so as to force an issue 'twixt his orchestra and that of the society. This does not surprise us in the least, for things of this sort have always characterized Mr. Thomas' methods. He did the same when the late Leopold Damrosch was the conductor of the Philharmonic Society. We find no fault with Mr. Thomas as a conductor, and doubtless the music he will give us next season will be of a high class; but we do not see just the particular niche he can now fill in the New York musical world. After voluntarily repudiating it he now returns with outstretched hands begging for favors and trying to set at naught all the hard work accomplished in his absence by Messrs. Seidl and Damrosch. That Mr. Thomas will be inimical to any scheme for German opera here you may well rest assured. He is for Theodore Thomas first, last and every time. The "Times" one day last week contained the following communication with the caption "Mr. Thomas' Classical Concerts:"

Inasmuch as the friends of Mr. Theodore Thomas are distributing a circular suggesting a series of classical concerts under his leadership, I beg, through your columns, to state some serious drawbacks to the scheme as now presented.

The circular compels a subscription of three years. The number of concerts given each winter is to be twelve rehearsals and twelve concerts, or just twice as many as the other societies give. Absolutely no notice is taken of the fact that we have already two organizations of old standing in the city. The circular does not even suggest that an effort will be made by the new society not to allow the dates of its performances to interfere with those of the older societies. Is it fair—is it courteous—to enter an already occupied field as though it were vacant?

No one questions Mr. Thomas' ability as a leader of the classics, but the forcing on the musical public of twenty-four concerts in a year for three years, making seventy-two concerts, is a most arbitrary proceeding on the part of the promoters. By all means let us have Mr. Thomas back again; he will be warmly welcomed by the music loving public, but let him enter into competition fairly and squarely. Let him give us a series of six classical concerts and six rehearsals. That is all the public wants. Many of the subscribers to the new scheme complain very much of the number of concerts. Let him acknowledge the existence of the Philharmonic, Symphony and Boston orchestras, and, above all, let him stand on his own merits as a leader. One season will settle the question. I have been going to concerts for fifty years past, and speak from experience when I state that in all that time I have never known of a subscription being asked for more than one year.

NEW YORK, April 18, 1894.

The above just about solves the question in the concluding sentence.

THE CALVÉ-EAMES INCIDENT.

EMMA CALVÉ refused to take Emma Eames' hand during an entr'acte of "Carmen" Tuesday evening of last week, and on the stage of the Metropolitan Opera House. This rude action was the culmination of a feud between the two prima donnas and is to be sincerely regretted. Singers have not any right to air before the public their private personal grievances and spites. Calvé behaved in bad taste and has doubtlessly regretted the incident. But she seems to have a sound cause of complaint. With Melba she has been made the target of many scandalous stories, and both these singers declare that they emanate from one source—Emma Eames. Mrs. Story has not taken the trouble to deny having made the damaging remarks, and even if she had it is doubtful whether Mr. Grau would investigate the truth of these charges.

If it comes to a question of choosing Eames or Calvé, he naturally would select the latter. Eames

is a charming woman and a finished singer; but there is but one Calvé, and that Calvé has made the financial success of the season. To lose her means a very serious blow to the exchequer of the opera next season, and Messrs. Abbey & Grau literally cannot afford to let the Frenchwoman go. There was a row in Chicago, a nasty one, in which the names of Nordica, Calvé and Melba were used in a most unjustifiable manner in the columns of a local newspaper. This led to some bitter language from Calvé, and she refused there to take Eames' hand on the stage. The tact of Jean de Reszké averted a scandal. It seems a pity that an organization of this kind cannot exist without such internecine squabbles. Calvé is hot headed, and, as she says, no hypocrite. She sincerely believes that Mrs. Eames is at the bottom of the rumors affecting her character, hence her hasty action. Friday's "Herald" contained the following letter:

ALBANY, N. Y., April 10, 1894.

To the Editor of the Herald:

Lisant dans l'article du "Herald" de ce matin que M. Story cherche à faire croire que j'ai voulu faire injure au public parce que j'ai refusé de donner la main à Mme. Eames, que m'a offensée grièvement, je tiens à déclarer au contraire que je professe pour le public américain une reconnaissance et une sympathie très grande pour la bonté et l'indulgence dont il au toujours usé à mon égard et dont je lui serai reconnaissant toute ma vie.

Je tiens aussi à déclarer que j'ai été découragé des racontés de Mme. Eames, je renonce, malgré l'immense succès que j'ai remporté en Amérique et qui a été le plus grand de ma carrière, au contrat qui me liait pour l'an prochain avec Messieurs Abbey et Grau.

EMMA CALVÉ.

This is the duplicate in English:

ALBANY, N. Y., April 19, 1894.

To the Editor of the Herald:

Reading in the article of this morning's "Herald" that Mr. Story wishes to have it appear that in refusing to give my hand to Mrs. Eames, who had previously offended me, I offered an insult to the public. I wish to declare on the contrary that I have for the American public a gratitude for the goodness and indulgence they have always shown me and for which I shall be grateful all my life.

I wish also to state that tired and discouraged with the stories of Mrs. Eames, I renounce my contract for next season with Abbey & Grau in spite of the great success I have had in America—the greatest success of my career.

EMMA CALVÉ.

We do not believe that the management will willingly let Calvé go, particularly as they have planned for her a Cuban and Mexican tour for the fall. She was the trump card of the company this past season. We think that it is only fair that Mrs. Eames-Story personally denies all complicity with the stories about Calvé and Melba.

OPERA IN GERMAN NEXT SEASON.

THE news columns this week cover to a large extent the information in reference to the two schemes now in embryo for the purpose of giving us a preliminary season of opera in German in this city next season. We cannot appreciate the contention and strife that these efforts have created in a number of musical cliques in this city.

The first object in view is to get opera in German here, and that seems to be the desire of both parties engaged in this extraordinary strife, which has descended into the realm of personalities. If Mr. Walter Damrosch by means of his influence and personal following and individual efforts can succeed in raising a subscription fund that will enable us to have opera in German here under his direction next season, we cannot see why he should not be supported in this laudable purpose simply because certain people want Mr. Anton Seidl to conduct opera in German.

On the other hand we cannot understand why anything should be done to prejudice Mr. Anton Seidl's efforts which have the same end in view, and why, if the latter should not succeed the former should be traduced for trying to do the very same thing that Mr. Seidl is trying to do. If either or both of these conductors can secure a subscription list or a guarantee fund that will give us opera, or, if both can do it, it is an indubitable evidence that people wish opera in German here, but the creation of animosity during the progress of these efforts and attempts will bring about apathy on the part of the very element in the community that is needed to make it a success.

For the present we are not discussing the ability of conductors—the relative position of the two men is very well understood. If both of them are desirous to conduct opera in German there is no reason why we should not have two companies next season, and we do really and firmly believe that two rival German troupes would make the operatic situation in this city not only interesting but remunerative.

There is a community of 3,000,000 people within a dozen miles of the City Hall and they haven't got enough good music. The season that is now closed

of Italian and French opera shows us that meritorious performances crowd the house every time at a premium. Taking into consideration the advanced musical culture of the day and the inherent desire of the best musical people to get as much of Richard Wagner as they can get right now and without delay, four weeks of Walter Damrosch's German opera succeeded by four weeks of Anton Seidl's opera in German, or even contemporaneous performances, could be made successful if the business basis were substantial.

And right here we should like to emphasize this very—this sordid fact that Richard Wagner always looked to the business end of the performances with the same care that he bestowed upon the costumes, scenery and stage mechanism. Richard Wagner was one of the greatest business men and financiers that Europe produced in the nineteenth century, and we believe that had he been here in the crisis of last year he could have raised bank discounts and cash when nearly everyone else had given it up as a hopeless task. The element of business must not be neglected in these schemes to produce opera in German. It must not be a speculative venture, based, as other operatic ventures have been, on the expectation of a lucky strike or striking luck.

Mr. Seidl says that he has business men behind him, and Mr. Walter Damrosch has proved conclusively that he knows how to handle the business end of a musical enterprise.

We are unalterably opposed to any movements that through the engendering of jealousy and envy will annihilate the prospect of opera in German next season. If the one party cannot succeed there is no reason why the other should be prevented from succeeding, and if it is possible both should succeed.

It would be an interesting spectacle to attend a "Walküre" performance under Walter Damrosch on Monday night, and on Wednesday night another under Anton Seidl; but we want a "Walküre" by all means, and we want a "Walküre" and a "Siegfried" and a "Tristan" much more than we need conductors. What we wish here next season is good, legitimate, artistic Wagner opera, with a well-balanced troupe, an excellent mise-en-scène and everything in accordance with the spirit of Wagner; and we do not believe under any circumstances that this can be brought about if New York is going to make of itself a little provincial town divided into camps of Wagnerites. There is only one kind of a Wagnerite—the one who wants to hear Wagner's operas and pay for his tickets; and we verily believe that the people who are bringing about trouble are personal friends of the conductors, who expect to hear the performance without paying.

Those who are willing to pay will be found with their names on the subscription lists, and they are the true lovers of Wagner.

BUT Mr. Seidl himself, in his address at the Seidl Society dinner, further confirms our views that there should be no clashing or warring factions. He thinks that it would be "much better for the friends of the various schemes to pool their issues and make a guarantee fund of \$60,000 or \$70,000, and have a season of some months' duration, rather than there should be attempts to give short seasons of German opera by different organizations." This voices the finer sentiment of the subject, although there is little probability of the scheme being carried out, as Mr. Walter Damrosch will hardly abandon his own particular plan of operations to merge with Mr. Seidl. Yet the idea is an inviting one, and we would like to hear it discussed. In unity there is strength, and there is no reason why the great city of New York could not carry two opera companies. Then all tastes would be gratified and grumbling suppressed. Perhaps it is a dream too difficult of realization.

CÉSAR THOMSON ENGAGED.

CÉSAR THOMSON, the famous Belgian violinist, has been engaged for an American tournée, and will make his New York début next November. Mr. Thomson is probably the greatest violin technician living. His playing is said to be marvelously brilliant and finished. He has achieved a Continental reputation, and recently played in London with great success. One of his feats is the performance of Paganini's "Moto Perpetuo" in octaves. He will be under the management of R. E. Johnston, who is at present conducting the Henri Marteau tour.

RACONTEUR

AT THE CONCERT: A WAGNER NUMBER.

A crash of the drum and cymbals,
A long, keen, wailing cry;
A throb as of wings of mighty things,
That with whirling din sweep by.

They come, with their thunder chorus,
Vast shapes of a stropger race;
An alien throng from some star of song
In the undiscovered space.

I thrill to their eager calling,
I shrink from their fierce control;
They have pressed and pried the great doors wide,
That they closed to guard my soul.
—Marion Couthouy Smith, in "Atlantic Monthly."

OF course I saw the sweet exhibition that Calvé made of herself last week at a "Carmen" performance. Singers are paid to act not to air dirty linen in public, and no matter what grievance the Frenchwoman had against Mrs. Eames-Story, she should have selected some other place to settle the matter. I suggest a 24 foot ring and Marquis of Queensberry rules. Let Willie Schutz, Victor Harris, Ralph Edmunds and Maurice Grau act as seconds and I'll put my money up on Mrs. Story. She is an American girl and behaved like a thoroughbred the other night.

Time!

After reading Goethe's "The Sorrows of Werther" one cannot help being impressed with the power of a book which after a century reads as if it were penned yesterday. The world has been subjugated by many intellectual influences since the days of the sorrowful and suicidal "Werther." Byron, Carlyle, Hugo, Heine and even Swinburne have levied tribute on our emotions, but Goethe is for modern man the protagonist in the drama of life. But who would ever have supposed that "Werther" could be turned into a libretto and set to music by a Frenchman? Goethe seems to have exercised a strong influence over the imaginations of the Gaul. "Wilhelm Meister" attracted Ambrose Thomas, and we got a "Mignon." Gounod, always a mystic, seized upon "Faust" as a fit subject for musical treatment, and gave us in reality not a great work universally typical, but instead a highly wrought sensuous story of passion. If Beethoven or Wagner had but handled Goethe's magnificent poem how much richer the world would be!

Massenet is a musical Meissonier. His brush is cunning; he delights in cunning detail and in the elaboration of figures. He seldom paints with bold, sweeping tones. When he is dramatic the hand is the hand of Jules Massenet, but the voice is the voice of Richard Wagner. There is in "Werther" one strong theme, the "Werther" motive which is announced in the prelude and heard throughout the work. It is a chromatic with an upward inflection. It is undeniably Wagnerian, but it is scored masterly. The pianissimo which is indicated as the figure moves chromatically downward is exquisite in effect. This theme has been aptly called by Mr. Gleason "Werther's" fate motive. It occurs on his return to Charlotte and at his death scene. Charlotte's motive is musically inconsequential. The chief beauties of "Werther" are in the orchestra. Massenet is a master. He is eclectic, inasmuch as he does not hesitate to snatch effects from many sources. His instrumentation is eminently modern and he has studied his Berlioz to advantage in his treatment of the wind. The free recitative style which he employs for his voice allows him the utmost license in orchestral accompaniment. So we get a manner which is really not Massenet's, but Wagner's, with this difference—the French composer has seldom anything to say.

"Werther" is far from being a great work, but it is the product of a genial musical imagination, aided by a supreme mastery over technical material. With unerring tact this composer makes his points in the most telling, if somewhat theatric manner. He writes for the stage as if to the manner born. He is said to have composed "Werther" for Jean de Reszke; and this is easily credible, as the best music is allotted to the tenor part. We get one romance after another, and all of a kind. There are two in the first act, "O Nature, pleine de grace" and "O Spectacle, idéal d'amour." This lover is constantly

ravished at the sight of his "Charlotte," whose bourgeois imagination never really takes fire at his devotion. In "J'aurais sur ma poitrine" he has another spasm of love and despair, and he only relieves himself by singing impassioned duos with "Charlotte." In a word, the book is helplessly bad and the story unfit for musical treatment. Let a great composer like Tchaikowsky write a fantasy-overture and label it "The Sorrows of Werther," and we can accept it, but the purely psychologic treatment of Goethe's tale unfits it for the operatic stage.

Messrs. Blau, Milliet and Hartmann, the librettists, have done their work as well as they could, considering all things. "Werther" is the central figure, for "Charlotte" is merely sketched in. She has nothing to do for two acts, except to look sweet and be made love to. In the third act she has a well written scene, in which she reads "Werther's" letters. From the moment of "Werther's" return the action begins and Massenet reaches a genuine dramatic climax in the duo, which, oddly enough, rhythmically and otherwise suggests "Ta-ra-ra-boom-de-ay," only in F sharp minor. Here Massenet strikes fire at last. All that has preceded the scene is but a string of languorous romances and duos, savoring strongly of Parisian drawing rooms. The idyllic picture in the first act is a Watteau, not a Corot. It is pretty, but artificial. But there are half a dozen charming effects. The "Noël, Noël," which is effectively used as a contrast in the finale of the opera, is very taking, and there is a piquant effect produced before the "Bailli's" guests arrive.

"Sophie's" scherzo-like song in the second act, with its Mendelssohn-like accompaniment, is very dainty, but, with the exception of "Werther," all the characters are lay figures. The duo in the first act, "Ah Pourvu," is also charming, and one involuntarily exclaims "Mascagni;" but that "Werther" was composed nearly ten years ago. The melodic idea is utilized in the death scene most admirably. The fourth act seems superfluous. The tableau of the village of Wetzlar on a snowy Christmas Eve is all well enough and the music which accompanies it excellent, but the death scene might profitably be omitted. It adds nothing to the story and musically it is weak. Massenet has such technical mastery, however, that he can clothe the feeblest idea in a musical garb of rare beauty. For that reason, despite its halting action, tiresome book and absence of great dramatic moments, "Werther" is a perfect delight to musical minds. The orchestration with its constantly shifting hues distracts your attention from the play, and you marvel at the labor bestowed on a theme which never should have been subjected to dramatic development. "Werther" needs one big melodic idea. The charm of Massenet's personality pervades every page of the scene, and what taste and delicacy of touch he has! "Sophie's" two gay songs, "Charlotte's" letter aria, and "Werther's" "Lorsque l'enfant" are specimens of lovely writing; but, with all its wealth, of detail "Werther" is not convincing.

Jean de Reszke was at his best. Not the greatest voice in the world does he possess, but what an artist, what musical intelligence! He looked about twenty-five years old and as handsome as an eighteenth century cavalier.

That most excellent woman and artist, Freda de Gebele-Ashforth, will not give her usual annual concert this season. She is literally overworked and has concluded that this will be an "off year." I think she is quite justified in this decision. She has given us so many specimens of her sterling abilities as a teacher that she can afford to skip a concert. But look out for the concert of 1895. It will contain some vocal surprises.

Charming Alice Mandelick, whose approaching marriage has of late been discussed more than her singing, is a pupil of Mrs. Ashforth, and artistically owes everything to her.

If the autoharp does not soon supersede all instruments of its class I will be very much surprised. You have no idea what aerial harmonic effects you can produce on this pretty musical instrument of Alfred Dolge & Son.

I had a brief chat with Arthur Mees the other day, and found him, as ever, the liberal minded, cultured man of old. He pins his faith to no conductors or cliques, but sympathizes deeply with all good art and

artists. Such musicians are unfortunately too rare in this community with its petty backbiting spirit.

Says the London "Figaro": "It is calculated that 500,000 English, Scotch, Welsh and Irish girls practice the piano for at least one hour every day. This means that they pass between them say 3,000,000 hours on the music stool every week. In the year there are, say, 3,000 working hours, so that not less than 1,000 years are spent at the piano every week by the daughters of Great Britain and Ireland. 'Such a waste of time,' writes a contemporary severely, 'ought not to be allowed.' But, in the name of common sense, why not? It seems to me that if 'our girls' were not playing the piano they might be doing something very much worse. They might, for example, be agitating for votes, or going out cycling in the latest 'rational dress,' or trying to talk like Dodo!"

One night last week I sat discussing the weather and some of Shanley's edibles with a choice group consisting of "Bob" Hilliard, "Teddy" Marks and MacDonald, of the Bostonians. "Mac" was in town for the night, having run over from Boston on business. War Cloud was in good spirits and regaled us with some stories of his student years in Italy. His tale of how he came near fighting a duel is comical, because the two men involved were afraid of each other. MacDonald had had a wrangle with an Italian officer and insulted him. The officer told him to prepare for a visit from two friends. That night, after he had finished singing at the opera, "Mac" went, but in trepidation, to the café where he knew the fierce military man was. He felt that he must get it over and done with. So he pushed open the door and stalked in with that great Indian "front" of his. Sure enough there sat the officer with a group of friends, and "Mac" knew he was in for it. He strode by with lordly carriage, expecting every moment to get it in the back. Suddenly the officer spied him, and leaping up rushed at him. The big baritone threw up his "right" expecting a savage onslaught. It didn't come.

"Mr. MacDonald," said the Italian, "I am so pleased to hear you sing to-night. Pardon me for my heat last night. You are an artist. Come join my friends over yonder," and before he knew, "Mac" was surrounded by a crowd of excited Italians who showered drinks and praises upon him. He said the relief was so great after the nervous strain that it made him thirsty—an unusual thing with Master MacDonald, of "Brown October Ale" fame.

Al. Neuman, of the German "Herold," remarked of the "Venus" in the recent production of "Tannhäuser," that she should be called the "Venus de Kilo." The lady is inclined to adiposity. He also told a little story of mine which sounds much better in German, so I'll give it to you in that language.

Eine urkomische Geschichte erzählt Freund "Raconteur" über die Rosenfeld's, die sich jetzt eben ihr Verjonal für "Gannele" zusammenstellen. Sie ließen sich den bekannten amerikanischen Schauspieler Eben Plympton, den sie für die Rolle des Jesus Christus in Aussicht hatten, kommen. Eben sprach vor und Carl, der geniale, stellte einige Fragen bezüglich der Leistungsfähigkeit an ihn, die Eben bereits zu reizen begannen. Dann begannen die Brüder sich vor Eben in Deutsch zu beraten. "Er sieht mir zu did aus," sagte Carl, der geniale, zu Theodor und Theodor erwiderte: "Ja, aber wahrseinslich—" aber weiter kam er nicht, denn Eben ließ seiner Empörung über die ihm widerfahrene Behandlung und über die Art, sich über einen amerikanischen Schauspieler in "dutch" zu beraten, in einem edlen Wortschwall Luft und zog ab. Am nächsten Tag trafen die beiden Brüder im Broadway den Agenten der ihnen Plympton geschickt hatte und Carl, der geniale, sagte: "Say, who vas dot you send to us yesterday. He couldn't play Jesus Christ, because he thinks himself Gott already."

If I were in a mood fantastic I would call to-day's story "Snarleyow the Dog Fiend, or the Actor's Plight," but I prefer telling the tale and let you name it yourself. A dog by any other name will answer, or to paraphrase the proverb "a dog by any means is just as sweet"—until the next morning, and then it is just a case of plain "dog."

But to my narrative. A well-known musician, who is resting just now, got hold of a nice dog, the other day the breed of which I am not at liberty to tell. It was a lovely dog, very large, very young, very foolish and very strong. The actor lives just now out of town and has to take one of the ferries at the very end of

the city. At 3 o'clock I met him up Broadway with the dog. He had it chained, but by the worried look on his face I knew that the dog was not altogether an easy thing for my friend to handle.

"Hang it, old fellow, I'm in the devil of a fix. They won't let me on the elevated nor on the cable cars. I'll be blown if I take a cab for the brute and it's too far to walk to the Battery." As he spoke the dog laughed gaily at a passing cat, and lurching to leeward nearly threw my friend off his feet.

"You see, the animal is humorous," he groaned. "Oh, I'm in for it. Ta ta, old man. If I don't see you to-morrow you'll know that I've fallen off the ferry with this four-legged demon."

At 5:51, to be precise, I was passing the Fifth Avenue Hotel when I spied someone talking to a big man who was trying to make a dog lie down in the corner.

"Lord," said I, involuntarily, for I am not a blasphemous man, "if there isn't that dog again."

It had taken the actor and the "pup" nearly three hours to get from Thirtieth street to Twenty-third street. Of course it was the dog's fault.

I went up to him and congratulated him, and hinted at cabs. His face was flushed and he looked worn. The dog was smiling and fresh—very fresh, and he snapped playfully at passers-by. His chain was wrapped twice around his owner's leg, and there was trouble.

"Let's go in and take a drink," said the musician.

We chatted on dogs and their pedigrees, and after the free lunch had been all eaten up by the dog we went into the open, and I said good night. I had to dress for dinner and go to the theatre. I left my friend begging the dog not to pull his hand off.

At 8:21 I started for the Star Theatre, for I wanted to enjoy once more Mr. Pinero's admirably constructed play, "The Second Mrs. Tanqueray." As I passed the Star Theatre I saw a mob of people all pressing in on a point and two huge policemen of the Broadway Squad endeavoring to keep the crowd off. I wriggled through about 500 persons and reached the centre of the disturbance. I saw my friend the musician and his dog.

He was in a raging mood, and was arguing furiously with a short, thick set man. The dog seemed in a reflective mood, and stood on its hind legs. Its two muddy forepaws were pressed against its owner's body, and the verbal fight was severe.

"You never read Captain Marryat's 'Snarleyow, the Dog Fiend,' I'll be bound," said the musician in a condescending manner.

"No, I didn't, and I don't want to; but that dog is not pure breed."

"I swear he is, and I'm going to call him 'Yarley Snow'—I mean Yearly Scow—I mean Snarleyow."

At this juncture the police interfered, and I saw a man and a dog at the head of an interminable procession moving due north.

I felt thirsty after hearing Mrs. Kendal deplore the loss of her physical beauty, and I dropped around to Mould's on University place. As I entered that festive hostelry I heard a dog barking and my heart sadly misgave me. My musical ear did not deceive me. It was the musical voice of Snarleyow, and surely enough there he was in glory, surrounded by a lot of admiring men. He was alone, though chained. In his eye there was a brilliant, triumphant glitter, and his bark was caressing and interrogative. His master was in a chair before a plate of bean soup, but he slept as if drugged, and there were purple, bruised circles under his eyes.

"Let him sleep" said Tom Moulds softly, and I stole away into the night.

The "dog" had the musician and it must have been a beauty, for the next afternoon I met him and his face was haggard and a chain was tightly twisted about his left arm. "He's gone," said the actor in a husky whisper. "I lost him from the back of a Staten Island ferry boat. But he was game to the last. He swam after the boat for ten minutes, and then changing his mind he swam out to sea. As he left there were three of him, but I knew that it was my own Snarleyow," and he broke down and wept like a child.

A Boston Critic Criticised.

UNDER the heading "Music" in a recent copy of the "Saturday Evening Gazette," of Boston, I find a gem of such musicianly acumen that it would do credit to the ability and good taste of—"the horse reporter" shall I say? And I cannot let it pass into oblivion without calling the attention of THE MUSICAL COURIER's readers to some of its salient points.

The article purports to be a reply to THE MUSICAL COURIER's recent criticism of Mr. Paur, the present leader of the Boston Symphony Orchestra, in which article THE MUSICAL COURIER stated that Mr. Paur had been an artistic and a business failure, a fact that it would seem idle to question.

This Boston critic, from the stronghold of his office, which he is pleased to call "a benighted spot"—I have no wish to quarrel with a term so unusually truthful—has heard no murmur regarding Mr. Paur's lack of success; neither has he even dreamed of hearing Mr. Paur's ability questioned.

If this critic wishes to laud his protégé and is able to find great merit where other and more competent critics can find none, there is, I suppose, nothing to discuss—save his taste. In his last article, however, "the Boston man" has given us one more of those vindictive attacks upon Mr. Nikisch, of about the same nature as the venomous and spiteful articles with which Mr. Nikisch was persecuted while in this country, and is not yet free from, although it is now nearly a year since he left America. Quite time enough for jealous rage to grow cool, one would think!

But, by some curious mathematical arrangement, no word of flattery for Mr. Paur is complete without a disparaging reference to Mr. Nikisch. In this latest article even Mr. Nikisch's clothing is not free from this fellow's musicianly criticism. Nikisch's cuffs and shoes claim so much of this critic's time and thought that one would fancy he had served his apprenticeship in a haberdasher's shop prior to turning his mighty endowments in the direction of musical criticism—God save the mark!

That Mr. Nikisch had the temerity to direct in accordance with his own musical individuality, in preference to taking the meddling advice of "a third rate" critic, is no vital reason why the public should be forced to accept pages of vulgar personality in lieu of musical criticism. Indeed, in this fellow's work during the past year I can remember no criticism of a Symphony concert that did not contain some attack upon Mr. Nikisch; but venom and malice usually overreach themselves, and the man should remember that "sharp wits, like sharp knives, do oftentimes cut their owner's fingers!"

To quote the man's own words: "The paltriness, the vindictiveness and the small malice that characterize these systematic and unprovoked attacks" upon Mr. Nikisch, have received the most scathing criticism by the public, and I doubt whether the writer's sense of satisfaction would be quite so strong were he to hear the disgusted expressions of fair minded people against this method of work so peculiarly his own.

Perhaps the opinion of some of his readers would outweigh the doubtful success of such literary ventures, although I suppose the relief experienced by this embittered or dyspeptic apostle of mediocrity must be great, when, from the safe harbor of his "benighted spot," he can continue to attack a man far enough away to be unconscious of moles that burrow in Boston. In the article which has occasioned this letter the man has found room to criticise the English of THE MUSICAL COURIER (the other aspersions are unworthy of notice). It was, however, a bit superfluous for him to state that he does not understand the difference between "a first-rate" and a "second-rate" conductor—his articles show this so plainly that no confession is necessary. May I aid in so worthy a cause?

Mr. Nikisch is a "first-rate" conductor! If the Boston man will take the trouble to borrow a Worcester's Dictionary, he will find the word "first-rate" defined as "Preminent, superior, best," and if he is gifted with a fair amount of intelligence, he can then realize the meaning of the word "second-rate" as applied to Mr. Paur—if not Worcester will again help him! In the mean time this man's refined use of the word "sloppy" is to be commended to all students of good English, commended both as an elegant term, and one calculated to make the person using it, hypocritical as to the dictation of any literary work!

It really seems too bad that so much rancor should be thought necessary to insure Mr. Paur's success, but sad to relate, even in Boston where he has been most continuously "boomed" his has been but a "succès d'estime."

Should the man from Boston have difficulty in understanding either of these terms, I shall be glad to furnish him with a glossary, which, although it does not contain the delightful word "sloppy" contains others of equal force, that are less offensive to ears polite.

Now as a parting suggestion—since his motives are so patent to all—would it not be well for the man to leave all other musicians out of his dissertations and proclaim at once, "There is no god but Paur and Woolf is his Prophet?"

R. G. BROWN.

Boston, Mass., April 20, 1894.

An Interview With Verdi.

PARIS, April 19, 1894.

I HAVE had an interesting interview to-day with Mr. Verdi in the white salon of the first floor of the Grand Hotel. The bed chamber is a large one and looks out upon the opera house where the maestro is assisting at a rehearsal of "Aida." A small table, looking as if it were intended to serve for children, is ready spread in front of the fire place. It is eleven o'clock in the morning and the maestro is expected to breakfast.

When he returns he will find with his wife, who is active in spite of her great age, the Italian Ambassador and a delegation of French composers and journalists, who have come to congratulate him upon the triumph of "Falstaff" at the Opéra Comique.

Presently Verdi comes in as straight as an oak, in spite of his eighty-one years, and full of life and cheerfulness, with the gleam of kindness in his glances.

"Are you satisfied, maestro?"

"Say that I am delighted with the enthusiasm that has been shown me. I shall never forget the welcome which everyone, great as well as small, has given me since my arrival in Paris."

"Is it that I love Paris, or that the Parisians are so kind to me? At all events, it would be impossible to be better received than I have been."

"The greatest portion of my triumph must be attributed to the interpreters of my work. All the artists engaged in it worked from the first day with unparalleled ardor and activity. Even before my arrival they had found a trustworthy and enlightened guide in my friend, Mr. Maurel. It is unnecessary, however, to sound his praises. But what an artist Miss Delna is! What an artistic temperament!"

"They say, maestro, that you are writing an opera for her?"

"Ah! I ought to be twenty years younger. I would then do many things. I should go, for instance, to America, that splendid country!"

"Where you would be received with enthusiasm."

"But I must go back as soon as possible to my calm, peaceful farmer's life. That is the life which has preserved to me the health I still enjoy. My animals and my flowers have kept me what I am, and I must not be false to them. Besides, after a fortnight of hard work I shall have need of rest. Remember that in the day between the dress rehearsal and the first performance we had an additional rehearsal."

"I should continue to rehearse, if I were able to do so, in order that my works might ever approach nearer to the perfect execution of which I dream. But in three days I shall have left Paris."

"You will return, no doubt, for 'Otello'?"

"Are they going to produce 'Otello'?"

"The management of the Opéra is most anxious to do so," I informed him.

At this point one of those present remarked:

"That first performance of 'Falstaff' was an excellent thing to bring about an improvement in the relations between Italy and France."

Verdi smiled.

"Do not let us talk politics. One thing is certain—that all Italian artists love France just as all French artists love Italy."

This digression recalls the fact that the author of "Il Trovatore" and "Rigoletto" is at the same time an Italian senator. His name even served as a rallying cry for the Italian patriots of Lombardy and Venice in the struggle against Austria. The letters of his name formed the initials of Vittoria Emanuele Re D'Italia (Victor Emmanuel, King of Italy), which was the war cry of the Peninsula when French and Italians together pronounced in favor of "Italy for the Italians."

The illustrious composer declared that he had never passed the judgments upon Wagner, Gounod and Thomas which had been attributed to him by reporters.

"I should be displeased," he said, "if other composers were to judge my works in a few hasty words, and it would be unbecoming on my part to do the same to theirs."

Breakfast was then served. Verdi had a pleasant word for all, and all could see in him a man steadfast and good, modest, yet having a due sense of his own worth. He is a truly great man.—"Herald."

Stagno.—The tenor Stagno, whose trouble with the Berlin district attorney is not yet forgotten, is in fresh trouble. This time it is with the Italian Government, and he is charged with making false pretenses to the royal railroad officials. In Italy traveling troupes pay half rates, so Stagno applied for reduced rates for the following traveling company: R. Stagno, first tenor; Gemma Bellinioni, prima donna; Guiseppe Furzer, baritone (really Stagno's press agent); J. Lara, lyric tenor (really his valet); Peppino Cusso, buffo (really his cook); Fanny Dobler, contralto (a servant girl in private life); Amelia Rinetti, coloratura-singer (the nurse maid); Bianca Bellinioni, prompter (a child of the prima donna). This precious "company" is summoned to appear in court at Florence and explain things.



AIX-LA-CHAPELLE, April 3, 1894.

The Funeral and Cremation of Hans von Bülow.

DESPITE the most delightful spring weather and the fine scenery of a portion of Westphalia through which the train rushes on its way from Cologne to Hamburg, I was in a sad mood all the long journey. I came from the funeral of a dearly beloved friend and relative and I went to the funeral of a man whom, though I have not met him personally more than perhaps a dozen times, and though during a portion of the time of our acquaintance (which dates from 1873) we became estranged, I nevertheless greatly admired and whose memory as an artist I shall revere as long as I shall live.

I arrived in Hamburg late on Wednesday night and the next morning found Streit's Hotel full of Berlin friends of the dead master, among those to greet me being Concert Director and Mrs. Herman Wolff, Miss Emma Koch, the pianist; Edwin Bechstein, of the world renowned piano manufacturing firm; Mr. Siegfried Ochs, the conductor of the Philharmonic chorus, and Mr. S. Landeker, one of the directors and proprietors of the Philharmonie. The time for the funeral services had been set for 10 A. M., but long before that hour Hamburg seemed to be alive and swarming with people in proper mourning costume, all wending their way or being driven to the great Lutheran Church of St. Michael. The embalmed corpse of Hans von Bülow had been brought to the church from Bülow's private residence during the night, and had arrived from Cairo, in Egypt, only a few days previously, the brain having been sent specially from there to Frankfurt-on-the-Main for an analysis. All this and in fact the entire very elaborate *Todtenfeier* had been arranged most circumspectly by Mrs. von Bülow herself.

The interior of the church, which is very beautiful, in baroque style, was draped in mourning, and the catafalque, which stood in the nave of the church, was literally buried in wreaths and flowers, surrounded by candelabra with burning wax tapers, and flanked by exotic plants and ferns. The aisles were strewn with green leaves, twigs and white flowers, and were festooned with laurel trees joined to each other by strips of black crape. The number of wreaths may have amounted to about 500, and many of them were tied with costly silken ribbons. Among those who sent them, and so honored the dead master's memory and themselves, were Grand Duke George of Saxe-Meiningen and a number of artists, litterateurs, pupils and friends. Many musical institutions had also sent similar tributes and tokens of esteem. The Allgemeiner Deutscher Musikverein was in full view with a wreath of violets, white camellias and palm branches; the Hamburg Bach Society with white camellias, lilacs and palm branches and a long printed inscription on the tying ribbon. Eugen and Teresa d'Albert's wreath of white lilacs bore the inscription: "To the immortal master." A laurel wreath and rose bouquet from the St. Petersburg Conservatory was labeled: "To the great master, our honorary member, Dr. Hans von Bülow." Then there were other wreaths sent by the Franz Liszt Pension Society, the Academic Concert Commission of Jena, the intendancy and members of the personnel of the Grand Ducal Court Theatre at Schwerin, the Berlin Music Teachers' Union, the Grand Ducal Conservatory of Music at Carlsruhe, the directors of the Berlin Philharmonie, the Hamburg Tonkünstler Verein, the Hamburg Orchestra, the Musical Academy of Hanover, the Academic Richard Wagner Society, the Munich Musical Academy, the Royal Orchestra at Hanover, the Kiel Singing Society, the Royal Intendancy at Munich, the Grand Ducal Court Orchestra of Meiningen, the Hamburg Musical Union of 1831, the Concertverein of Neubrandenburg, the Bremen Philharmonic concert direction, the Mayence Symphony Society direction, the Royal Academy of Music at Munich, the Cecilia Society of Hamburg and innumerable others, among which, likewise, was one from the New York Musical Courier and one from the Germans at Cairo, the latter a huge laurel wreath decorated with silken ribbons in the German colors—black, white and red.

Although admission to the church could only be had by cards of invitation, of which about 3,000 had been given out, the vast edifice was shortly after 9 A. M. completely filled. Among those nearest the bier were the mourners, Mrs. von Bülow, *née* Maria Schantzer, a brother of the deceased, and his son-in-law, Prof. Dr. Thode, of Palermo,

whose wife Daniela, Hans von Bülow's second daughter, was too ill to undertake the trip; furthermore Hermann Wolff, his manager and friend, with Mrs. Wolff; Chamberlin Baron von Zeschwitz, as representative of the Duke of Saxe-Meiningen, and Chamberlin von Rappart, as representative of the Landgrave of Hessen. Deputations there were from the Berlin Philharmonic Orchestra, the Court Orchestras of Hanover and Meiningen, the Hamburg Bülow Orchestra, and several other orchestras. The Berlin press was represented by Wilhelm Tappert, of the "Kleine Journal," Rector Theodore Krause, of the "Reichsbote," E. Langeluttje, of the "Deutsche Warte," and August Ludwig, of "Neue Berliner Musikzeitung." Of personal friends, musical and otherwise, of Hans von Bülow I recognized Miss Braunschweig, of Hamburg; Mrs. Dr. Bock, of Berlin; Mrs. Mathis, pianist, from London; Miss Haster, pianist, from Munich; Siegfried Ochs, Edwin Bechstein, S. Landeker and Moritz Moszkowski, from Berlin; Otto Schuenemann, the Mecklenburg violin maker; Aloys Schmitt, formerly court conductor at Schwerin; Mrs. Dr. Lazarus, of Hamburg; Miss Toni Petersen, of Hamburg; Mr. and Miss von Bojowski, a nephew and niece of the deceased; Miss Marie Ritter, of St. Petersburg, Russia; Mrs. Renaud-Verenet, of Batavia; Miss Krahmer and Miss Vollber, of Kiel; Miss Emma Koch, pianist, of Berlin; Spielhagen, the novelist, and Theodore Kirchner, the composer; Prof. Franz Mannstaedt, conductor of the Berlin Philharmonic Orchestra; Mahler, conductor of the Hamburg Opera; Commerzenrath von Gross, of Bayreuth, and last, but in this instance by no means least, Miss Maria Rudolph, better known under the pseudonym "Bülow-Marie," the true and sympathetic friend of Hans von Bülow, who, though occupying but the comparatively humble station of selling newspapers and seltzer water at the Potsdam Bridge kiosk, was deemed worthy by the dead master of bestowing upon her his personal friendship and writing to her numerous and frequently most philosophic letters. This interesting personage was draped in mourning so deeply that by many she was not recognized, but because of her tears and sincere grief was taken for one of Hans von Bülow's daughters.

From Bayreuth no near relative was present, and this after all seems but natural, but what was commented upon frequently, and not endearingly, was the conspicuous absence of Johannes Brahms, Richard Strauss and Eugen d'Albert, personages who owe to Hans von Bülow's unceasing and most unselfish efforts in their behalf, through his interpretations and through his early recognition and generous acknowledgment of their merits, a good deal of the public success which they were later on destined to achieve.

With the tenth stroke of the clock the organist of St. Michael's Church began the Bach A minor organ prelude on the choral, "O Haupt voll Blut und Wunden," from the "St. Matthew Passion Music," the chorale being then taken up and sung *a capella* by the Hamburg Bach Society, under Ad. Mehrkens' direction. It was followed by readings from the Scriptures, consisting of the ninetyeth Psalm, that high song of death from the Old Testament, and from the New Testament, First Corinthians, chapter 15. The sonorous and musical vocal organ of First Pastor Behrmann, an intimate personal friend of the deceased, rang out beautifully and impressively through the highly vaulted building. The services then were continued with a "Resurrection" hymn in A flat, by Philipp Emanuel Bach, which was sung by the boys' choir of the church, under the guidance of Cantor Hammer. Next followed a funeral sermon by Pastor Behrmann, which I shall not soon forget, and which as a masterpiece of its kind, and on account of its beauties of thought and diction, I herewith reproduce in full:

THE FUNERAL SERMON.

Ever since the great master, about whose earthly frame we are gathered for the last time, closed his eyes many a word of honest veneration and pained regret has been uttered.

Here the expression of great esteem must be carefully moderated, for here we are in the sanctuary of the Most High, before Whom even he who has far exceeded his contemporaries lays his laurel wreaths in the dust. Here we look upon everything human and temporal in the pure light of God's eternal truth. However, the more sincere this sorrowful assembly is in its veneration for the departed the more necessary it must be for them to realize what relation his

service to art, his career and his character bore to the Word of God, as we find it recorded in Is. 26.12: "Lord, Thou wilt ordain peace for us, for Thou hast wrought all our works for us."

For an extraordinary man an extraordinary word of the Holy Scripture is fitting; for a man whose significance lies in his wonderful gift from God, the following text is in keeping: "For Thou hast wrought all our works for us."

To him was given a talent so peculiar, so bounteous that in whole past ages we cannot find its equal. But the gifts of God are at the same time allotted tasks. "For unto whomsoever much is given, of him shall be much required." Thus Von Bülow's life was a constant striving, a struggle toward the perfecting of his own artistic development, in which he taxed all his faculties, yes, even sought to overcome their natural limitations and was at the same time an effort to secure the triumph of his musical ideal, which was clearly defined in his own mind, and upon which he steadily fixed his eyes, even conscious of his goal.

In how many ways he endeavored to perform the work which God had given him to do!

-You, who consider yourselves fortunate in having been his pupils, were witnesses of this. You also who sat under his baton, who were sensible of the current which he understood how to induce into your natures. You, also, whom he has by his performances, encouraged in the practice of noble art, and lastly all of us who have listened to him performing himself or—not less active—putting a soul into the performance of others, so that even those who had hardly succeeded in tearing themselves away from the pursuits of this work-a-day world were inwardly quieted and strangely elated, and many a one whose life was devoted to prosaic necessities felt himself here at least, transferred into a higher world and learned to know more real enjoyment in two short hours than otherwise in long, dull years.

We are grateful to von Bülow that he struck chords in men's breasts, which all too often remain mute. The German people, whose tokens of remembrance and whose representatives have come from afar, and the civilized world are grateful to him for the strife which he incited and carried on in the course of art, although we owe and offer all gratitude to the Lord our God, who has wrought all works for him. He himself realized, as I could prove with words from his own lips, that the success of his efforts was dependent upon the higher power, before which his inmost soul bowed itself in reverence.

We have thought first of his art; but it has not died but lives on, and he was the most effective contributor to its perpetuity; but we have lost him—the artist—therefore we direct our attention now to his earthly career. It seems as though it were seldom granted one to be happy and famous at one and the same time, or rather it must be true happiness enough to know one's self intrusted with a most rare gift from God and to feel one's self through this elevated above low sentiments. In the life of such a man what one usually calls happiness gives place to struggle. Von Bülow is a name which one reads in the annals of German history, where the records are of conflicts, and the deceased's life was also full of conflict. It was only after a struggle that his nearest relatives consented to his dedicating his life to music.

During his youth and the first years of his manhood he saw himself called upon to battle in more than one crisis in the culture of our generation, where the most diverse convictions and endeavors were rife. Those who did not know him well probably received the impression that he was at all times inviting attack.

If battling was the most prominent feature of his life, roaming was the next in importance. He traveled about the world from Russia to America, pitched his tent for a sojourn in many places between here and Florence, only to break it off again after a very short time in each instance.

That he had to drain the cup of very bitter sorrow, who does not know that? and yet we can apply even to him the words of the text which we have chosen for this occasion, "Lord, Thou wilt ordain peace for us." With thankfulness to God, we remember how toward the end of his restless life, his life of struggle, he was allotted ten years of happiness, in which deep and peaceful love, which he warmly reciprocated, made him a comfortable home in our city—to be a citizen of which was a great satisfaction to him. He also made acquaintances and formed warm friendships that enriched his life, while his services to art found both here and in the Capital of the Empire most deserved approbation.

Now, according to the will of God, the Master of life and death, his earthly existence has terminated in a way which accords most peculiarly with the nature of his former manner of life. The great traveler had once more to wander; this time far away into the wondrous land of the rising sun. He who had met with so much opposition died there lonely and yet not forsaken. Most faithful and most sympathetic friendship watched over him. Until the last he took part in the life about him, with a freshness that belied the severity of his illness and the near approach of his death; and all the time, as afterward was discovered, the earthly shell, which had held his spirit, was frail and diseased. Now love has brought his soulless body from that far away land back into his native country, and the high estimation in which the works that God has wrought for him are held has brought thousands to gather around the bier of him who died solitary, and to join in the sad ceremony. In Egypt sacred songs, the reading of God's word and prayers accompanied his remains to sacred ground. Surely we could not refuse him the same recognition in his native land.

¶ We cannot conclude our consideration of this great man without, as far as is possible, turning our attention to his inner nature. I should like to emphasize one of his characteristics, the full meaning of which we can first grasp, when we consider how seldom it is found in experienced men of the world, and especially in men of high endowments—he had and retained a joyously enthusiastic heart. Of

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this his wife herself had many evidences; it was not an enthusiasm that flared up one moment and burned low the next, but it sufficed to illuminate even his gloomiest moods. Those can testify to this whom he chose for his friends, whom he made it his duty to commend according to their merit. He was ready unselfishly to pledge his own popularity for them, or modestly to pass over to them the applause that he himself had won. This joyous enthusiasm we recognize in the homage which he as a German and a master paid to the former Chancellor of the Empire, even while this great statesman was not in favor.

The ability to look up to others and his fealty to their interests had its source in the fact that he—a man who had ripened in conflict—had a child-like heart. That this is not said to his discredit everyone will understand who considers that we Christians are bidden to become like little children. But did he do this as a Christian? Do not let us avoid the question; how did he stand with regard to Christianity? He had no clear religious convictions. We say this here, not to judge or condemn him, which is neither my office nor my inclination, but in order to remain loyal to truth, which we may dare to do and should do in the presence of his earthly remains. It is also not my task and it does not occur to me to make excuses for, or to try and palliate his position toward the Church; I should like, however, to add a word of explanation. In a talk that I had with von Bülow, the conversation turned upon a work of sculpture. He wished to pronounce his opinion of the work, but he could not find a fitting phrase; he sprang up and struck a few chords on the piano—in this way he expressed the impressions made upon him by this art-work. He was so at home in the realm of tones that he would often draw expressions from it when words failed. For this same reason he possessed no formulated creed and consequently no definite belief.

In the severe struggle of his life, in the dark hours of his suffering religion might have given him the comfort which art cannot give; might have in its highest sense fulfilled in him our text, "God ordains peace for us."

Let us in this hour, face to face with this assembly in which I am sure there are some who hesitate to coincide in this great truth, solemnly affirm: "Neither is there salvation in any other, for there is none other name under Heaven, given among men, whereby we must be saved, but alone the name of Jesus Christ, who was crucified and rose again from the dead." But if we stop to reflect upon how many obstacles are interposed between men of even ideal endowments and the recognition of the manifestation of God in Christ in the turmoil of this life, the devout Christian feels himself justified and impelled to commend even those who are not followers of his faith to the eternal grace of God. Gratitude to von Bülow makes this a sacred obligation upon us, for he who was a friend of silent charity did not hesitate to put his art at our disposal to assist in our church charities. Therefore we commend his soul to God, who ordains peace for us, that He may after the struggles and sufferings of this temporal life grant him the peace of the eternal home, where our most noble earthly aspirations are realized far above our desires or comprehension; and to God, the Comforter, we commend the sorrowing wife, that she, whose life seems to have lost all meaning, now that her husband is dead and she is left alone, may attain that for which she strives—submission to the will of God; and all mourners, and all whom this hour reminds of a sorrowful past, we commend to God's mercy and include in our prayer.

A fervent prayer and benediction followed this remarkable funeral sermon, in which the allusion to the fact that the Hamburg churches had at first refused to allow Christian burial services to be held over the body of one to be cremated, furthermore the allusion to Von Bülow's Bismarck cult, and lastly to Von Bülow's lacking in orthodox Christianity, caused no little comment.

After the benediction the great final chorus in C minor, from Johann Sebastian Bach's "Passion Music after St. John," was sung in all its gloomy majesty and length, during which time the Hamburg beades or "first-class funeral" officials, in old English costumes, three cornered hats, great white collars, kneebreeches and with small swords at their sides, formed a group around the bier, which looked imposing and, as one observer said, quite like a Holbein picture.

With the "Dead March" from "Saul" the casket was borne from the church to the hearse, drawn by four black plumed steeds. Three coaches filled with wreaths and flowers followed next and then came the carriages, about forty in number, containing the friends who undertook the long trip to the crematory. The streets of Hamburg, through which the cortège passed, were crowded with people, the men raising their hats, most of the ladies praying fervently and some even crying. When the theatre was passed the brass of the city orchestra played from the balcony the Chopin funeral march. About an hour and a half was consumed before the Ohlsdorf crematory was reached, where the procession was received by another brass band playing the funeral march from the Beethoven A flat sonata.

The crematory itself with its adjoining high chimney, is a highly vaulted, well lighted cupola building, containing three niches in two of which many differently formed urns

are placed, containing the ashes of cremated persons. Above the entrance is a small gallery with a little cabinet organ, and here the Hamburg opera chorus were placed, who, under Mahler's direction, sang the choral in the Lydian mode from the slow movement of Beethoven's great A minor string quartet, op. 132. This arrangement for male chorus and upon words which are anything but poetic was perpetrated sincerely, *bona fide*, and of course with the best intentions by Dr. Hermann Behn. It was so poor, however, and the singing so wretched that it would have marred the occasion had not Dr. Tode, Hans von Bülow's son-in-law's tender and affecting farewell words restored the impressiveness and sadness of the situation. He spoke but shortly; his few sentences, however, came from the heart and evidently found an echo.

While the chorus was singing Schubert's beautiful "Litaney" arranged for male quartet by Conductor W. Sichel, the coffin, bedecked with wreaths and flowers, gradually disappeared from view. It is slowly let down by machinery, which works exactly like a stage trap, and afterward the gaping hole is gradually covered by a black cloth. The device is and looks somewhat theatrical to the experienced eye, but on the whole it is very solemn and impressive.

The cremation itself is not exposed to view, but while I prowled around over the beautiful little cemetery to see the spot, surrounded by little fir trees, where the urn containing the ashes of what is mortal of Hans von Bülow is to repose, and upon which spot a monument will soon be erected, ominous looking black clouds were issuing from the smoke stack, which told of the fulfillment of the artist's wish for the cremation of his remains.

In the afternoon, declining Polini's courteous invitation to see a performance of "The Bartered Betrothed," for which I was not in the mood, I returned to Berlin, bestowing on the way from the fast fleeting train a short glance upon the castle and its surroundings at Friedrichsruhe of Otto von Bismarck, who with the other great B's, Bach, Beethoven and Brahms shared the distinction of the true admiration of the late Hans von Bülow.

MOSZKOWSKI'S CHALLENGE.

The only amusing incident in this funeral trip of mine was an *Intermezzo giocoso*, not by Mascagni, but by Moritz Moszkowski. I was quietly breakfasting at Streit's Hotel in company with Messrs. Edwin Bechstein and Hermann Wolff. At another table, solitary, sat the author of "Boabdil," gnawing not his breakfast, but his mustache. He was evidently revolving something important in his brains. What it was soon became apparent, not so the brains or the revolver. He suddenly started up, came to our table and on this auspicious morning addressed me as follows: "As there happen to be two witnesses present I seize the opportunity to tell you that what you write about me as a musician is of no consequence to me; but if you should again publish something personal about me, I shall send you my seconds!" I could not for the life of me help laughing at this puerile behavior of a man of Moszkowski's position, for certainly it is nothing if not puerile, it is a boy's way of talking. "If you do so and so again, I shall whip you." If a man has or believes himself to have a grievance against another man, he acts differently.

Now, what Mr. Moszkowski feels aggrieved about is the following paragraph, which was printed in THE MUSICAL COURIER of February 7, and which, despite the threat of Mr. Moszkowski's seconds, I herewith reproduce:

A rumor current here in this most gossipy of all big towns to the effect that a Chicago divorce might soon enable a certain well-known American lady pianist to join in wedlock a certain well-known Berlin composer, whose first wife ran away from him some time ago, I take no stock in. In fact, I have most earnestly and seriously contradicted it wherever and whenever it came to my ears, and this has been several times within the last twenty-four hours. O. F.

As you will readily see this paragraph contradicts a rumor which was disseminated here most assiduously in and by the very circle which is known as the Moszkowski clique. You will furthermore notice that no name is mentioned, but if the shoe fits Mr. Moszkowski it is no fault of mine and I certainly have no objection to his putting it on. As to the threatened duel, however, I shall have to decline with thanks and in advance, for if there is anything in this

wide world I hate more than anything else it is to make myself ridiculous. A duel moreover would be but an unfair affair for either one side or the other. If I, as the party called out, should select cutting weapons, I should put poor Moritz into too bad a plight, as I am told that he never held a *fleurette* or a *sabre* in his hand during his lifetime. On the other hand, if shooting irons were my choice I would give my antagonist too much of an advantage, for, having the "thinnest man in all Europe" standing up against me, I would be aiming at a rail (no railway intended), while he would be popping away at what in the way of comparison might be considered a pretty fair sized tree. Moreover it is a well-known and old-established experience that a fellow who never before held a gun in his hand is likely to put a hole into one's anatomy with a fatal certainty which outrivals that of old "Caspar's" Wolf's Glen balls from "Der Freischütz." No; no duelling for me with Moritz Moszkowski. Besides I cannot afford it, for:

Was wuerde Koenig Marke sagen,
Erschlug ich ihm den besten Knecht?"

What would the city of Berlin, where I have been received so kindly and so hospitably, say, if I should kill one of her best musicians?

I got to Berlin from Hamburg in time Thursday night to hear a few Loewe ballads toward the end of the third and as originally intended last song recital of Eugen Gura. The Philharmonie was again sold out and so great was the demand for more that a fourth recital will be added in the near future. Gura's singing is among the most artistic you can imagine, his musical delivery, phrasing, declamation and above all his dramatic delineation of music and text are perfectly marvelous. I heard Loewe's "Wittekind," "Urgrossvater's Gesellschaft" and "Henry the Fowler," to which as an encore was added after much persuasion the well-known ballad "Der Neck." The accompaniments of Prof. Heinrich Schwartz, of Frankfurt, were again of the most finished and musicianly kind. I missed the first two-thirds of the program which consisted of:

Ballads..... Carl Loewe
"Edward."
"Erlkönig."
"Der Wirthin Töchterlein."
"Der Mutter Geist."
"Tom der Reimer."
Songs..... Fr. Schubert
"Nähe des Geliebten."
"Im Freien."
"Greisengesang."
"Der Einsame."
"An Schwager Kronos."
"Prometheus."

On Friday and on Saturday evening we had at the Bechstein Saal two piano recitals by young ladies hitherto unknown here. Of these Miss Marie Fromm, a pupil of Clara Schumann, of Frankfurt, does not deserve a notice, critical or otherwise. She is so much of a novice in piano playing and has so little musical feeling or technical ability that I wonder how she could have had the temerity to risk a recital before a critical Berlin audience or who could have been the unwise friends who advised her to run such a risk.

Quite different is the case of Miss Clara Janiszewska, of Paris, a pupil of Leschetizky, and one of the best pianists I have heard here this winter. She is very talented and exceedingly well taught, and her performances, consisting of the Schumann G minor sonata, the Beethoven thirty-two variations in C minor, a G minor Sicilienne by Bach, Scarlatti's little A major sonata, Chopin's B major nocturne and C major study in *Doppelgriffe*, Leschetizky's F minor Canzonetta Toscana, the Wagner-Liszt "Spinning Song," the Liszt A flat Valse Impromptu and for an encore the Mendelssohn "Spinning Song," were a genuine pleasure to listen to. Also did the audience not fail to appreciate the young lady's merits and she was warmly and intelligently applauded.

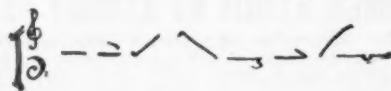
What Moritz Moszkowski evidently lacks in wit and humor his brother Alexander is making up for. The popular author of "Anton Notenquetscher" gave a reading of some of his best humorous sketches at Bechstein Hall last evening, and from beginning to the end had

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"the laughers on his side." "The symphony with the hammer obligato;" "Romeo or Bismarck," one of the cleverest attacks on the meaning of the term program music in the accepted sense; "The Critic's New Year's Wish;" "Eglantine and Lysiat," representing the plague a momentary hitch in a man's memory may cause him, and several other topics not directly or indirectly connected with music, but likewise very funny, gave all the greatest pleasure and caused no end of hilarity among an audience which contained many music critics, who like myself had come to enjoy "a concert without music." The diverse numbers of the program have all appeared in print before, but are now gathered in one little volume which can be ordered of the publisher, Mr. Hugo Steinitz.

The difficulty between Court Conductor Felix Weingartner and the artistic secretary of the Opera House, Mr. Henry Pierson, has been amicably adjusted by Weingartner withdrawing his libel suit and paying the costs. Whatever there is of victory in the proceedings belongs to Mr. Pierson. Now the next step will probably be that Weingartner will try to cancel his hasty Munich engagement, and that in all probability he will remain in his more important and pleasant position here even after his present engagement will have expired in 1896. It looks very much that way, for Mr. Weingartner's official mouthpiece, the Munich "Allgemeine Zeitung," is making overtures for swapping off Weingartner against the Munich prima donna Ternina, who has for 1896 been engaged by the Berlin Royal Intendancy, and whom they would not like to lose at Munich. Both contracts may yet be cancelled before the intervening two years are over.

As I prognosticated in one of my last letters Court Conductor Richard Strauss will next season direct the Berlin Bülow Philharmonic Concerts, which are under the management of Hermann Wolff. The talented young Weimar conductor has also signed a contract with the Munich Court Opera, but ample provision is made for time for rehearsals and the performance of the said important series of ten concerts.

My list of visitors includes this week Prof. Julius Hey, the great vocal pedagogue; Professor Gensz, director of the Klindworth-Scharwenka Conservatory of Music, and an excellent pianist, who played for me the Beethoven Appassionata Sonata and a most difficult descriptive composition of his own, "Nachtstück," in D minor; furthermore, Mr. Leo Blech, the young Aix-la-Chapelle composer, who is on a vacation trip to Berlin, Dresden, Vienna and Milan. His one act opera, "Aglaja," which was brought out so successfully at Aix-la-Chapelle last winter, has been accepted for performance at no distant date at Düsseldorf and Koenigsberg. Blech is an exceedingly talented fellow, and his manuscript ballad, "Expectation," words by Schiller, which he played and sang for me, albeit it is greatly influenced by the second act of "Tristan," is really a strong and most interesting creation.

Letters of *congé* were received by me from Mr. and Mrs. Sapio, as well as Mrs. Camilla Urso, who to-day sail from Marseilles to Australia on an extended concert trip, which is to last till the fall. I wish them Godspeed. O. F.

This letter was on board the steamship Ems, the vessel delayed at sea, the mail from which reached New York on April 20:

MARCH 13, 1894.

Two more Bülow death commemorations took place in Berlin since my last letter. The first one was given by the Philharmonic chorus, the directors of the Philharmonie, the Philharmonic Orchestra and the concert director, Hermann Wolff, in conjunction and by invitation. The second one was in the shape of a concert by the Stern Singing Society, of which deceased was an honorary member. This *in memoriam* concert took place last night, and I shall speak of it in my regular concert review a little later on.

The *Trauerfeier* at the Philharmonie on Friday noon, however, was an entirely different and an exceedingly impressive affair. The large and beautiful hall was crowded with an élite audience, dressed in sombre colors, and among the invited were of course all those who help to make up Berlin's artistic and literary life and reputation. It was one of the most interesting audiences that could be gathered anywhere in the world. The *in memoriam* proceedings were as appropriate as they were short.

Dr. Heinrich Reimann played on the fine organ of the Philharmonie a chorale prelude in D minor, by Bach, leading over with a non-Bachian close into E major in which key an "Elegiac Song," by Beethoven, is written, which was fitted on almost without an interruption. In words and spirit this almost unknown little work for mixed chorus and orchestra exactly suited the occasion and created a deep impression, which was heightened by the effect produced through the fact that chorus and orchestra as well as Conductor Siegfried Ochs were cut off from view by a dense drapery of laurel and other foliage, flanked by six huge candelabras which divided the stage from the audi-

torium. Thus the united tone waves reached the listeners' ears in a somewhat muted ensemble which strongly reminded me of the "mysterious" effect produced by the Bayreuth hidden orchestra.

In the midst of the podium the bust of Hans von Bülow shone in mourning drapery, and was softly lighted by the candles from the candelabras and the artificially darkened electric lights, which were likewise shrouded in black. Right in front of the bust of deceased a little pulpit was erected, and Actor Kainz now proceeded to read an oration which had been prepared by Dr. Welti, of the "Nation." Welti is one of the best music critics of Berlin, and his "Medici" criticism was the absolutely finest one that has been written here; but on this occasion he hardly covered himself with glory. He said nothing new, and above all his oration lacked the enumeration of characteristics of which the man and artist Hans von Bülow was possessed in a far higher degree than most mortal or even immortal men. The essence was thus wanting. An unfortunate remark about Bülow's predilection for Brahms offered a gratuitous insult to the composer, which was all the more glaring, as Brahms had been invited to attend this *in memoriam* *Feier*. Kainz' stilted manner of reading, moreover, and his Viennese dialect did not materially enhance the value of the otherwise acceptable oration, and on the whole it would have been preferable if some old musician, some friend and collaborer of Hans von Bülow had spoken a few words, which coming from the heart would have gone to the hearts of the audience.

However, what Kainz failed to convey was restored, and the sad, tender impressiveness of mood which the moment fittingly demanded was evoked by the absolutely noblest performance of Brahms' "Song of Fate," which formed the close of the *Feier*. The singing of the Philharmonic chorus sounded almost ethereal in the opening verses. The work itself has always been held one of Brahms' most inspired and soulful creations and it was one of the great favorites of Hans von Bülow, upon whom Hoelderlin's words, "But unto us it is given never to rest in any place," seemed to be specially applicable.

He is at rest now, and what is left of him in ashes after the corpse has been cremated, will be tenderly sepulchred at Hamburg on the 29th inst. Pastor Beerman, a personal friend of the deceased, will hold the funeral oration at the Anchor chapel. This is a private chapel, which holds about 700 persons and which had to be secured for the purpose, as no church would allow the obsequies over a cremated person in its sacred precincts. Of course I shall run down to Hamburg in company with Commerzienrath Bechstein, Herman Wolff, Siegfried Ochs and some other friends and admirers of Hans von Bülow to show him the last honors.

From private sources I learn that the bulk of Bülow's fortune is left to his widow, but that the last will and testament provisions include a legacy of 40,000 marks (\$10,000) each to the Misses Eva and Isolde Wagner, the two daughters of Cosima Wagner, who were born at the time when she was yet the wife of Hans von Bülow, but about the paterinity of whom there seemed to exist a doubt in the minds of all parties concerned. In his noble way Hans von Bülow seems to have given these young ladies in his last will and testament the benefit of the doubt. His two older daughters, Blandine and Daniela, who are married and who received 50,000 marks each from Hans von Bülow as a marriage dowry, are not mentioned in the testament.

Mrs. von Bülow will continue to reside at Hamburg, where she owns a house and is left in comfortable circumstances.

My report of the week's musical doings begins with last Tuesday night's premiere in German of Verdi's "Falstaff," at the Royal Opera House. I have heard the Italian Nestor's chef d'œuvre now four times—twice by the Italian company who gave the work here in June last, then at the general rehearsal and last Tuesday night, and each time I was more enchanted with it than the preceding time. It grows on me with each renewed hearing, just as Wagner's "Meistersinger" ever did, and still does, and in fact I class "Falstaff" almost as high as I do "Meistersinger" and "Noces di Figaro," and away above "Barbiere di Siviglia," with all of which it bears some mental relationship, and in the last act also with Mendelssohn's "Midsummer Night's Dream" music. The Berlin press, which last season, with a very few exceptions, was not favorably impressed with "Falstaff," has now completely turned around and is as enthusiastic as anybody could wish. They are a little slow here at times, but ultimately they don't fail to get there.

The performance at the Royal Opera by its own forces was on the whole by no means inferior, and in many single instances far superior to that given here by the Milan Scala company last summer. The only thing that went not so well was the female quartet, just as the septet in "Medici" never goes quite smoothly. The Italians are far superior, it would seem, in ensemble singing. Individually I liked our artists better than the Italians. Betz was vocally immense in the musically exceedingly difficult title rôle. Historically he might have made more of the roisterer, who goes in for everything to get money for drink. Fraenkel surprised me as "Ford," so good was he. Miss

Leisinger as "Mrs. Ford" sang well, but acted with insufficient humor. Miss Dietrich's "Little Annie," however, was exquisite in voice and spirit. Mrs. Ritter-Goetze also pleased me as "Mrs. Quickly," and Miss Rothauser was an amusing "Meg Page." Sommer was a sweet "Fenton," and in the minor rôles of "Dr. Cajus," "Bardolph" and "Pistol" the Messrs. Philipp, Lieban and Moedlinger were all most satisfactory.

The orchestra under Dr. Muck was superb, he having last year studied the work with them for the Italian performances. Tetzlaff's mise-en-scène, part of which was used last year already, was the most splendid I have yet seen at the Royal Opera House. The moonlight Elfin scene of the last act is simply gorgeous beyond description.

At present the Italians with "Falstaff" and "Medici" are the mainstay of the Royal Opera House and are drawing immensely, the house being nightly sold out. The intendancy, however, is not going to be idle or rest self satisfied with these successes. Other novelties are soon to follow. Rehearsals are now being held for Sullivan's "Ivanhoe," which, under Sir Arthur's direction, is to be brought out by the end of this month. After that Engelbert Humperdink's German fairy tale opera, "Haensel und Gretel," which has met with tremendous success at Weimar and Frankfurt, will be produced. Then Reinhold Becker's opera, "Frauenlob," which last year had so successful a première at Dresden, will be staged here.

After the first and third acts of "Falstaff" Stage Manager Tetzlaff responded to the public's frantic applause by thanking them in the name of the absent composer, Verdi, to whom the success of the German première was to be communicated by telegram. A reply from the octogenarian, but still so young and fresh composer, came to Hugo Bock, the music publisher, and read as follows: "Overjoyed by the success of 'Falstaff.' I thank you for the quick sending of the news. Please transmit my congratulations to Conductor Dr. Muck, First Stage Manager Tetzlaff, Artistic Secretary Pierson and the entire personnel of artists who have contributed so much, and certainly the most, toward this success.—VERDI."

He is modest as well as great, old man Verdi is!

After this chief musical event of the week I can pass over the others, consisting exclusively of concerts, with less explicitness. There were two which I attended in parts (the concerts of course) on Wednesday night. Miss Olga Kjellberg, pianist, and Miss Gertrud Woydt, singer, gave a joint concert at Bechstein Hall. Miss Kjellberg, from whom I endured the "Waldstein" sonata, by Beethoven, and the A flat polonaise, by Chopin, is an, as yet, very unripe player. She mistakes her right foot for her left hand—at least the constant over-use of the loud pedal makes the playing so muddy that you cannot distinguish what she is doing with the left hand. Miss Woydt is much more of an artist. She has a pleasant alto voice and sang a Caldarà and a Pergolesi aria with some taste; however, a tendency to wander downward from the pitch is very distressing.

At the Singakademie I heard part of the third subscription joint concert of Florian Zajic and Heinrich Gruenfeld, which, as usual, was well attended and without being exciting was moderately interesting. I missed the Mendelssohn string octet, for which I was not over sorry. Zajic, the handsome violinist, played a Ries romanza and a Leclair sarabande and tambourin with nice tone, fine technic and pure intonation. He was encored and played an unaccompanied movement in E major from one of Bach's violin sonatas.

Gruenfeld performed a tedious "Berceuse" in F major by Moszkowski, and a spirited but not over important new manuscript mazurka in C major, by Josif Hofmann. Of course he was likewise encored.

The most enjoyable offering of the evening to me was the singing of Miss Clara Polscher, of Leipsic. This handsome young lady gave some new *Lieder* by Umlauf and Reinecke, as well as Liszt's "Es muss ein Wunderbares sein," Grieg's "Hoffnung" and Harthan's "Wiegenlied," and some encores, with exquisite taste, beautiful and well trained soprano voice, and with flawless intonation and great clearness of pronunciation and enunciation. Altogether she is one of the most charming *Lieder* singers I ever heard.

The concert closed with the variations from Schubert's posthumous D minor quartet and the Weber "Perpetuum Mobile" (by request), arranged for string quartet by David, in the performance of which two movements besides the concert givers, Miss Margarethe Baginsky, a talented pupil of Zajic, and Concertmaster Theodor Krelle (viola) participated.

Two concerts again on Thursday evening. The first one by Demeter Dinico, a violoncellist and professor from the conservatory at Bucharest. He may do for Bucharest, but he has hardly enough attraction in tone, style and technic for Berlin or New York. The Bechstein Hall audience seemed to think so, too, for though evidently a deadhead gathering they could not get up enough applause to make things lively. Mr. Dinico played the first

Rubinstein 'cello sonata, op. 18, in D, in conjunction with Mrs. Agathe Fischer-Sobell, a pianist, who in point of tone completely drowned her partner. Her *forte*, however, seemed to consist still more in technic, for her only solo numbers were too quick studies in A minor and F minor by Chopin, and the Mendelssohn "Spinning Song," while for an encore she gave the Weber "Perpetuum Mobile," alias the last movement from the C major sonata. The lady has good fingers, but probably little expression.

Miss Margarethe Petersen, a Scandinavian singer, who gave a concert the same evening at the Singakademie, on the contrary, has a good deal of expression. She has, moreover, a pleasing alto voice which she uses to advantage. Her Northern songs by Kjerulf, Grieg, Gade and Lindblad, given in her native tongue, were especially appreciated by an enthusiastic audience.

Diversion was brought into the program by Miss Elizabeth Jeppe and Dr. Ernst Jedliczka, who played between the various of *Lieder* the andante and variations for two pianos by Schumann and Philipp Scharwenka's symphonic poem "Spring Waves" (which you heard in New York performed by the orchestra under Seidl), arranged for two pianos. Their playing was very effective.

On Friday evening we had at the Opera House the ninth Symphony concert of the Royal Orchestra under Weingartner's direction. The program was rather interesting, but contained nothing new. The performances, however, were as smooth, brilliant and virtuoso-like as heretofore and were therefore highly enjoyable.

Beethoven's not very overwhelming overture, "Consecration of the House," opened the concert, and was followed by the Schumann B flat symphony, which was admirably worked out in detail by Weingartner, who read it lovingly and evidently with gusto. "By request," Smetana's overture to "The Bartered Betrothed," which had figured already on a previous program this winter, was again given, and once more was performed so brilliantly that the large audience, just as heretofore, did not rest satisfied until this clever composition was repeated. Thus Smetana's overture was in reality heard four times at these concerts in one winter. What with Weingartner's tempo and the general artistic finish and flawless precision of the entire orchestra it is a virtuoso achievement of the most irresistible kind.

The second half of the program was given over to Goldmark's alleged symphony, or rather suite, "Rural Wedding," which has been heard in the United States so often that I don't need to devote any space to it. Weingartner's reading was spirited, and, as usual with him, he was greatly and lavishly applauded.

At the tenth and last season concert of the Royal Orchestra on the 24th inst. the program will be made up of the B minor suite, with flute obligato, by Bach, Haydn's "Oxford" symphony and Beethoven's Ninth symphony.

A *Lieder* evening announced by Mrs. Ernestine Epstein took me to Bechstein Hall on Saturday evening. The concert giver was once one of the favorites of the opera house at Frankfurt-on-the-Main, and she is still one of the best accredited vocal teachers of that town. Her voice, though no longer a brilliant one, still shows more than the traces of former beauty and her style is interesting, her delivery clear and clean cut. Altogether her singing is very musical and well adapted to give pleasure to refined ears, even if the vocal organ has not been untouched by the tooth of time. The lady sang *Lieder* by Schumann, Schubert, Foerster Count Eulenburg, Stange, Chopin, Franz

and Henning von Koss, as well as a waltz song by L. Venzano, in which latter she displayed an excellent vocal technic. She was well received, much applauded and had to respond to several encore demands.

A rather unfortunate Berlin debut was made on this occasion by Ludwig Hegner, double bass performer from the Royal Orchestra of Copenhagen. He introduced his unwieldy instrument as a concert solo instrument, as Bottesini was wont to do, but not with like good artistic results. Bottesini used to play on a middle thing between a 'cello and a double bass, which had three strings, and upon which he played with a 'cello bow. Hegner had a genuine double bass and played with a double bass bow, only he dropped the low E string, and his four strings therefore were A, D, G and C. The low A string he used but little, and upon the D and G he mostly employed flageolet notes. As these were not very responsive the whole experiment was not much of a success. Mr. Hegner's technic, as well as his memory, is not faultless either, and in the Bottesini elegy he got out altogether. His own compositions for double bass, "Legend" and "Concert Mazurka," are of the weakest description.

The fourth concert of the Stern Singing Society, which took place at the Philharmonie last night, was, as I said in the beginning of this letter, termed an *in memoriam* *Feier* for Hans von Bülow. The program bore a black border and contained the "Funerale" for orchestra by Hans von Bülow and the Verdi "Requiem." This latter work, which was given by the society also last winter, had been selected for performance at this concert long before Bülow's death, and whether under the circumstances you can with propriety call a concert for which you pay the usual admission a "Gedaechtniss-Feier," I leave for others to judge. Besides I have nothing to do with that, and have to deal here only with the performance, which was a very good one. Prof. Frederick Gernsheim conducted, and Verdi's noble Manzoni Requiem Mass—the decidedly most important creation among all modern Italian sacred music—was finely given throughout and in all departments. The soloists were the Frankfurt Vocal Quartet, consisting of Mrs. Uzielli and Hahn and Messrs. Naval and Sistermans, which in itself means that this difficult music was splendidly interpreted. The two duets for female voices were especially noticeable for admirable delivery.

Whether it is of service to the manes of the late Hans von Bülow to perform his short orchestral "Funerale" in D minor, I venture to doubt. It is not an inspired creation, but rather a hard worked *Nachempfindung* from "Tristan." Hans von Bülow, though technically well equipped, was not a composer, and nobody knew it better than himself, excellent and merciless critic as he was. The fact though and the self recognition gave him some pain in his earlier years, and much of his irascibility and bitterness I lay to the door of the inner consciousness of his impotency in this direction.

In mentioning above the name of Hegner I am reminded of the fact that last week nearly all the papers here had a cable notice to the effect that little Otto Hegner had been struck down by paralysis during a concert he gave at New York. They have but few cable dispatches here in the papers from the United States, but when they do have them they are usually wrong, like in this instance. Little Otto Hegner, who is quite a big young man, has been quietly living and studying (not with d'Albert) at Coswig, near Dresden, all last winter, and he is, as I know from a letter from his father, now at Leipzig. The entire family is much distressed at the promulgation of this false news, and how it could have happened I am at a loss to understand, unless indeed something happened to Anton Hegner, the Copen-

hagen violoncellist, who at present is in New York, and that the newspapers here made a mess of it in consequence.

Speaking of Otto Hegner quite naturally brings me to Josie Hofmann. This bigger youth and artist has at last (having complied with the conditions of his New York benefactors' not to appear again in public before he finished his studies) made his re-entrée in the arena at Hamburg last night. It was the occasion of the last Bülow subscription concert there, and Anton Rubinstein, Hofmann's teacher, conducted in person for him. Hofmann played his master's D minor concerto, and Wolff, who was present, just told me that Rubinstein was so carried away with the lad's performance that he embraced him in public. The audience is said to have gone wild over the playing and the scene that followed.

Josie Hofmann will give three concerts in London, on May 5, 12 and 19.

Concertmaster Brodsky, of New York, is expected here soon. He will make Berlin his future residence.

Lilli Lehmann, who was to have sung at the last of the Lamoureux concerts, has been forced to cancel the engagement. She is now much improved in health, but she will not again sing this season.

Some of the Lamoureux extra concerts at Paris are to be conducted by German *chefs d'orchestre*. To see Levi, of Munich, and Mottl, of Carlsruhe, conduct will be a novelty to the Parisian public.

Camilla Urso writes to me: "I read with much pleasure the article in THE MUSICAL COURIER concerning the exchange of bows between Herr Joachim and myself; but there is one slight correction you would be kind to make.

"At present the impression conveyed seems to be that Herr Joachim offered me his mended bow for my fine Tourte. This was not the case. Herr Joachim possesses, as I do, several Tourte bows, and of these he gave me my choice."

All right. I am glad Mrs. Urso has as many bows to her strings as I had thought she had strings to her bow.

Reinhold L. Herman is on his way to New York. He will find many old friends there.

Mrs. Lillian Henschel is announced for three song recitals at Bechstein Hall, in April. Rather late, but always welcome!

I acknowledge with pleasure the receipt of the piano score of "The Lady of Shalott," a ballad for soprano solo, mixed chorus and orchestra by Carl Busch, of Kansas City. I am sorry the work, which looks most promising to me, is not published with a German translation of Tennyson's lovely text, or else I should try to have it performed here by the Philharmonic chorus.

Joachim Andersen, of Berlin, conducted a most successful symphony concert at Copenhagen recently, at which Franz Rummel was the soloist, and the following the program:

"Rienzi" overture..... Wagner
Piano concerto in D flat..... Sinding
Played by Rummel under the composer's direction.
Symphony in F major..... Beethoven
Concertstück..... Weber
"Euryanthe" overture..... Weber

Raabe & Plothow here have just published the four hand piano arrangement of the latest symphony in E major, op.

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28, by Count Bolko von Hochberg (pseudonym J. H. Franz), general intendant of the royal theatres.

In spite of the ceasing of Kroll's as an opera house we are not going to be without a summer opera next season. Rumor has it that an Italian impresario will come here with a complete troupe to give us the older and well-known operas of Verdi, Donizetti, Bellini and others and some Italian operatic novelties.

Furthermore Director Heinrich Marwitz has rented the old "Belle Alliance" Theatre from May 1 and intends to give there summer opera with the old Kroll personnel and some new "guests."

Among my callers last week were little Miss Frieda Simonson, the wonder child pianist; O. B. Boise, the composer; Siegfried Ochs, the conductor, and G. Windisch, the violoncellist, formerly of New York. The latter goes to England for the coming musical season.

The statuette of Hans von Bülow, a picture of which is reproduced this week in THE MUSICAL COURIER, was made by the genial sculptor Landgrebe, who is also the creator



HANS VON BÜLOW.

of the well-known little Beethoven statuette, and both art works have quickly won their way into public favor. The Bülow statuette, which is an exceedingly characteristic one, was made three years ago for Concert Director Hermann Wolff, who persuaded his fidgety friend Hans to give the artist several sittings. As these, however, did not suffice, Landgrebe watched Hans von Bülow during rehearsals and concerts from the podium and at the house of the hospitable Hermann Wolff, and thus succeeded in producing a work which in bearing is most telling and characteristic. Bülow himself was much pleased with this plastic reproduction of himself, while another one, which appeared at about the same time at Hamburg, and which represents him in somewhat caricatured pose, standing up at the conductor's desk, was most unsympathetic to him.

O. F.

London, Ont.—St. Paul's Cathedral, at London, Ont., was reopened after enlargement and restoration on April 8 with a grand musical service, conducted by George Buckley Sippi, organist and choir master.

Crystal Palace Concerts.—The various choral festivals of the coming season at the Crystal Palace have now been fixed. The first will be that of the Nonconformist Choir Union on June 9, after which follow the festival of the London Sunday School Choir, June 13; National Temperance Choral Union, July 10; Tonic Sol-fa Association, July 14; Church Sunday School Choir, July 21, and the National Co-operative Festival, August 18.



CLEMENT LORET—ST. LOUIS D'ANTIN—EUG. LACROIX—
LES DOMINICAINS—PARIS.

"A beautiful sonority has been the aim of my life in music."
—RAOUL PUGNO, Paris.

ONE might ride fifty times a day by the Church of the R. P. Dominicains and Convent du Saint Sacrement, Paris, on the cockroach-like "tram" that wriggles through the Faubourg St. Honoré, and not think of either church, priest or Heaven. A big "portecochère," as of an ordinary dwelling, gives on a light stone court.

Three straight steps, a fine church door, two or three little juts of building, the gray square of hard gray stones below, the square of soft blue sky above, all around the mezzo-tinto tints or shaded grays of a Parisian walling, and pacing up and down the centre, as if painted into the scene by a consummate artist, the exact duplicate of Mr. Robert Ingersoll!

He is clad in noble monk's gown of creamy cloth from throat to sandal; the proud, round baby head with its rim of hair like white silk; round, pink face, fresh as a flower; features regular as those of a Greek god; red lips, bland and mischievous as a Cupid's, and wicked blue eyes, rising above the heavy cream cape and capuchin hood; small, white hands, peeping from great solid, well-stitched cuffs, clasped over generous girth, around which falls—a la Bernhardt—a rich oriental chain.

Passing through a noiseless swing door you are face to face with the most beautiful altar in Paris. It might have been the dressing table of Marie Antoinette, with its bright gold towers, and crosses, all white and gold below; its hangings, purple, velvet and plush, ornamented in gilt stars; dainty sacred stands, books and furniture, and royal colored carpets covering the centre of broad, marble steps.

This is surrounded by walls and pillars matching the monk's gown, set as with jewels in rich colored oil paintings and stained glass windows; a Gothic vault yawning over the dense crowd; nuns' bonnets here and there, like white doves with spread wings nestling among the black heads; monks in purple velvet prostrate upon the white steps; another with arms raised in benediction—one of the most romantic and dramatic sacred theatres in Paris—the église des R. P. Dominicains.

These Dominicains were among the most aristocratic and learned elements of the royal régime in France. Aristocratic and learned elements are apt to be powerful ones, and there are times when they may be unfortunate, as these good people found when compelled to fly from Paris in the time of the Revolution. It is only recently that they are creeping back to plant their standard with as great a display of riches as ever. They are now being sustained by wealthy aristocratic people, among them the Duchesse d'Alençon, sister of the Emperor of Austria, whose husband was "petit fils" of Louis Philippe and who still resides in London.

The Countess de Bouquelin, Duc de Nemours, Countess

de Marguillat and Count Dorin are among influential members who are especially musical. Fathers Fayette, Boulanger, Didon, Monsabre, Nomus and Olivier of this parish are among the most distinguished prelates of France.

This is one of two choirs in Paris in which women singers are to be found, the other being that of St. François de Sales, written of in connection with Gounod and M. Audan a couple of weeks ago. That bonnets and petticoats do desecrate the sacred lofts in these cases is not generally spoken about, owing to the rigorous exclusion of women from French choirs; but many organists—choir masters rather—would gladly have them if they could. The matured mind and trained musical ability of grown-up women are much more manageable and rich in musical possibility than little boys as slightly trained as those of the French maîtrise. It would save much work naturally, aside from the question of artistic result.

Occasionally I find a woman slipped in among the boys to sustain solo passages. But I tell you she is obliged to be lacking in charm of dress or personality; must know how to forego coquetry; keep her eyes on her book; for there are generally three or four priests in the tribune whose business it is to see that the organ loft, as well as other portions of the sacred edifice, is kept sacred.

There are about thirty women, ten men and no boys in the choir of Les Dominicains. The handsome monk in the white gown and Bernhardt chain is choirmaster. M. Eugene Lacroix, a pupil of M. Gigout, is organist. The organ loft is richly furnished.

Recently in this choir was given an "Ave Maria" composed by Miss Idalia Scaila, an American girl, born on Madison avenue, New York, but who has been studying in Germany, and is now a real prima donna, singing all the classic and Wagnerian rôles. She won first prize at the Royal Conservatoire, Vienna, has sung before Stephanie (wife of the unfortunate Crown Prince Rudolph); also before the Princess Louise, in London, and here in Paris before 30,000 people. The "Ave Maria" was of more than usual merit, and was well sung by Miss Scaila herself.

In common with almost all Parisian organists, a "classement" alone of the compositions of M. Lacroix would fill a catalogue. Indeed M. Lacroix, I believe, poses more as a composer than either organist or pianist. At the same time he has played some sixty of the principal organs of Paris, including those of Guilmant, Gigout, Widor and Dubois, and is organist also at St. Gervais, where Ch. Bordes is director and where the music is all of the most ancient and classic type.

He is now engaged writing an opera. His messe solennelle is often given at St. Gervais. Of his other best known compositions are "Chant d'Amour," the words by Lamartine; "Les Djinns," words by Victor Hugo; "Poém Lyrique," for soli, chorus and orchestra; sonats pour violon et piano, piece for hautbois, symphonie, "France et Russie;" "Le Lac des Willis," "Danse Sacrée," quintette and quatuor. Besides, he teaches in a school, gives private lessons, plays at concerts in and out of Paris and is active member of the Société Nationale, for the promotion of French composition, founded by Saint-Saëns and César Franck, with meetings every two weeks. D'Indy, Charbier, Du Bussy, Fauré are other members of the society.

CLEMENT LORET.

"Been pupil of Clement Loret" is a common expression among musicians of all nations. For thirty-six years professor in the school of organ and sacred music, founded by that musical apostle Niedermeyer, in Paris, his pupils are numerous, and of these a greater number are distinguished than generally falls to the lot of a teacher of any branch. Audran, Vassar, Messager, Fauré and Busser, who this year took the Prix de Rome, are all his.

He, too, during a busy life as professor has been also

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busy enriching all the departments of musical knowledge. It is useless here to attempt a mention of his "volumes" of all sorts. His biography, already incorporated in "Fétis," is a dignified record. Cosmopolitan in his art, like the rest he is thoroughly Parisian, and does not speak a word of English.

An organ composition of his which is familiar to all musicians is a transcription of Händel concerto, with "points" for the organ.

He says the reason why foreigners have such a false idea of lightness and lack of solidity of music in France is because it has been but a few years—fifty perhaps—since Bach became the musical hero. Once a prestige is gained it is hard to dispel. He adds wisely that Europeans must be very careful of their estimate of American thought, that their crudeness for which the young country is noted is fast giving way before culture and travel, and that with their peculiar aptitude the Americans will make strides where other nations have crawled.

American pupils are most amusing, he says, to the French artist through their love of speed above all else. To make perfect does not come to them till after a time; to cover ground is their sole ambition. He speaks of a most talented New York pupil, a Mrs. Johnston, who came here with her mother to "finish up" her piano work in a few lessons. She played with perfectly flat fingers, but with the rapidity of lightning, which, he says, resembled knitting. Her Chopin sounded like a spinning wheel. He told her mother it was useless to go on, that he must begin from the beginning with the placing of the fingers. After tears, rebellion and giving up, she consented, and from the first instant that she discovered a difference in the tone produced, a better pupil could not be found. She worked laboriously, comprehended fleetly; her progress astonished herself, and she has since had great success playing and teaching. But her first halt of astonishment in the mad gallop, her revolt and final start at the new pace were something most amusing.

Cl. Loret is organist of the same loft occupied by Niedermeyer as maître de chapelle. The two worked together for years and at the opening of the school the former became one of the professors and has remained there ever since.

There is but one organ in St. Louis d'Antin. The choir sings in the grand organ loft and the visitor has the rare privilege (in Paris) of watching the choir sing while visiting with the organist.

The church is rather a small box of Persian coloring and the organ loft is but "two up" instead of six or seven. The organist's side is toward the church, the mirror at the right reflecting the altar. The director, seated on a plush covered "pedestal, faces the organist," with his back to the church. The boys, about twenty-four, gather in a square about the pedestal. One priest sits before, one behind and one in the middle to direct wandering eyes to the altar during musical pauses and to head off conversation. Five men, admirable baritones and tenors, sit to the right, and behind the square of boys a lady with a pure, angelic quality of soprano, who, in a voice that could not be detected not to be a boy soprano, carries the heavy soli parts.

The vesper service was a mixed performance, composed of plain chant, pieces by sacred writers and hymns, the whole impressive and splendidly sung. There was a "Christus Resurrexit," by Lefebvre Wely, a bright, leaping thing that stirred everybody; a dignified "Tantum Ergo" soli and chœurs, by Th. Salomé; an exquisite "Regina Cœli," by Abbé L—; a "Tu es Petrus" and "Magnificat."

M. Y. Miquel, the director, being sick, his place was most admirably filled by the tenor, who sang beautifully and conducted with ease and skill.

A stranger in a Paris organ loft, except on fête days and by ticket to the grand orgue, is an uncommon event. The little boys in the small organ loft are seldom treated to anything beyond the monotony of the service, seated on their hard, unbacked benches. Indeed in these days of bombs and petards, doors are all locked that might admit anyone not known. Here there was a visitor. Just as the service commenced a white haired gentleman parted the curtains that conceal the closet-like door of the loft and, bowing to the surprised but courteous little company, took a proffered seat and commenced to sing. He hummed the "Amen" as he crossed the threshold; he mumbled priest's part downstairs as he fitted his big body into his small chair; in the response he came out clear and strong and true, attracting by his perfect diction the attention and eyes of even the priest, whose head was bent in his hands. From that on to the last note he sung every word of the Latin service unflatteringly, not only the responses but the other, and made up the bass part to the one hymn that was new to him. Every note and word was from memory. The service was evidently as familiar as the Lord's Prayer to the ordinary churchgoer.

M. Loret, attracted by the precision of his utterance, that even in the solos kept strict wording with the singer, came from behind the organ to compliment him. "Tout par cœur, monsieur?" "Mais oui, tout par cœur!" He had sung in one of the churches as choir boy for seven years and for several years a baritone. He had now been

for twenty years engaged with his shop, so that music had been given up or neglected, even his church attendance being hurried and irregular. But this lovely day, so bright and joyous, after the long Lenten season, the old spirit had stirred within him. The door was open, the stairs short, the music stirring—he was a Gaul, he loved music, and—here he was. Kind M. Loret thanked him, invited him to come again, invited him to his house "pour une petite causerie," and the old musician went off happy as a king.

The first of the Trocadero series of concerts for organ and orchestra, of which M. Guilmant is founder, director and organist, took place this week at the Palais du Trocadero. This is the commencement of the sixteenth year. The music was of the most classic cast, the house was well filled and the people enthusiastic. M. Guilmant never did himself more artistic justice or showed to better advantage as master of the king of instruments. Following is the program. He was frequently called before the house and applauded:

Prélude-Choral and fugue, sur le Choral.....
"O Traurigkeit, O Herzeleid" (ô tristesse, ô douleur) (1^{re} audition).....J. Brahms
M. Alex. Guilmant.
13^e Concerto en fa (le Coucou).....G. F. Händel (1685-1759)
(Partition reconstituée et arrangée par M. Alex. Guilmant.)
M. Alex. Guilmant et l'Orchestre.
"Tristes apprêts," air de "Castor and Pollux".....Rameau (1683-1764)
"Armide" ("Nalade").....Gluck (1714-1787)
Mme Auguez de Montalant.
Prélude and Fugue en ré.....J. S. Bach (1685-1750)
M. Alex. Guilmant.
Sonate en la (No. 6), pour Violoncelle.....L. Boccherini (1740-1805)
I. Adagio. II. Allegro (1^{re} audition).
M. C. Casella.
Adagio and Rondo.....Mozart (1756-1791)
M. Alex. Guilmant et l'Orchestre.
Rêves, poème (1^{re} audition).....R. Wagner (1833-1883)
Mme Auguez de Montalant.
Sinfonia (Ouvverture) de la 13^e Cantate, pour Orchestre.....J. S. Bach
Marche Triomphale (1^{re} audition).....Alex. Guilmant
M. Alex. Guilmant et l'Orchestre.

M. Deshayes, organist of the Church of the Annunciation, played the piano accompaniments. "Palais" is the word for this building, of which Paris is justly proud. It is too much to attempt to describe more than the arrangement of the music hall, which is unique. First the organ occupying the end, with arch and pillar effect, that is imposing. The pipes are plain nickel, as usual here, the woodwork light. A delicate blue covers the sounding board and the organist is completely hidden by the colors of France, which drape the organ box; a low balustrade incloses the gallery, then a slanting parquet, ending in a row of covered boxes. Above these covered boxes is a row of uncovered loges, from which extends again a slanting parquet, fringed also by boxes, which, however, are separated from each other by a medallioned space, and having long, slender pillows give an air of satisfactory proportion to the house. In addition are two boxes, one each side the hall, for the reception of the President's or Ministers' parties. Both are monogrammed R. F., and graceful statues front the spaces. A row of delicate colored windows surrounds the building. The usual ornamentation of fresco, medallion of musicians' names, statue, wall decoration and delicate musical designs common to French art are all here.

The environment of the place must be seen to be appreciated, and the museums and other riches of the building I have not had time to see.

An interesting organ performance, almost a concert—better than many—took place this week in the organ loft of St. Vincent de Paul, where M. Leon Boelmann is organist. The occasion was the inauguration of a restored organ, one of those marvels of reconstruction by Cavaillé-Coll of which Paris is full. The organ was built in 1852, but time, use and musical advancement made its restoration necessary, and the work was finished in time for Easter Day.

The Friday following MM. Ch. M. Widor, Alexandre Guilmant, Th. Dubois, Eugene Gigout and Leon Boelmann met in the loft and in turn indicated the resources of the instrument under master individuality. The organ is now the sister of those at La Trinité, St. Sulpice and Notre Dame. The performance upon it will not soon be forgotten by those who heard it.

"Pianist parties" are the latest among young girls here of the age between books and lovers. They are wont to divide themselves into fractions, according to their favorite artists. Unfortunately the number of parties is not large, but the enthusiasm of the young adherents is unlimited. Paderewski, Rubinstein, Rosenthal, Pugno have each their court of partisans, among whom the most energetic discussions take place. Scrap books containing clippings and photographs of their respective heroes are cherished features of the little ladies' boudoirs. Every added item is hailed with delight, and one who brings praise or information to swell the treasures of this musical altar is looked upon as a valued friend.

Who knows how much of this sort of thing in the minds of their elders, fostered by judicious advertising, is the source of the pianist mania that occasionally takes hold of people!

Albert Morris Bagby, of New York, made the best sen-

tence on this subject that I have ever heard. He said: "The artist—no matter in what line, pianist, painter, writer, actor—who best portrays or most clearly expresses for people that which they can feel or think, but cannot express for themselves takes for the time being the greatest hold of the mentality of those people. This to a great extent constitutes the 'magnetism' of which they speak; and when to this is added an interesting personality and judicious application of announcement to the case the web is complete."

Mr. Bagby is one of the most sensible thinkers on musical topics in New York.

A brilliant wedding of a countess and baron took place at St. Louis d'Antin this morning. A full orchestra and the entire choir were engaged. Clement Loret played Mendelssohn's "Wedding March" with the orchestra. During the service, which was a full mass, "Deus Abraham," by M. Th. Dubois; "Kyrie" and "O Salutaris," by Samuel Rosseau; Gounod's "Ave Maria," "Laudate," by Adam, were sung. M. Clement, tenor de l'Opéra, sang the "Ave Maria." M. Miguel being still ill, the service was directed again by M. Merjlet, the tenor. He was graceful, skillful and musical; sang his difficult solos, directed the full orchestra, the boys, and watched the organ—all with the ease of an experienced conductor.

The lady who sings in this choir is a Mme. Rolland. When a little girl her brother was choir boy here. When his voice changed the sister was engaged to fill his place, and even M. Th. Dubois, who heard her sing at the time, was deceived in thinking it was a boy who sang. That was twenty-three years ago. She has sung here ever since, and her voice still retains that peculiar quality. The brother, M. Noel Morrell, is a musician connected with the Crystal Palace concerts in London. Although he is paid very much better than in France, he would prefer living at home.

MASSENET—SOLFÈGE—PARIS.

"America's musical future depends upon her musical programs."
—MASSENET.

Solfège is so closely allied to the structure of every musical department that I must be pardoned for treating the subject under the head of choir work.

Solfège is the yeast in the musical bread of France. Were I to fill THE MUSICAL COURIER I could not express half the admiration or praise this system deserves as the basis of the general musical intelligence with which the country is blessed. The enormous strides which those making music a special study are enabled to make are owing to this admirable practice.

It is the system of separating the mechanical from the sentimental in music; of teaching and getting done with the reading, writing and spelling before the age of idea; of learning to run and manage a sewing machine before attempting to make dresses upon it, thereby spoiling valuable dress goods, wasting time and disgusting the unprepared operator.

Before ever I wrote on music I saw the bungling results of working from the top instead of from the bottom of the science, and felt the need of some such plan. I wrote to the editor of a musical paper (not THE MUSICAL COURIER) asking why it was that we were not instructed in the relation of chords and keys before beginning to play and sing pieces. He replied that I was misinformed, that "every teacher taught such things!" I knew better of course, but there was nothing to say.

I saw it afterward in choir lofts, where the pieces were learned by the drumming of repetition; in the societies where only the born musicians could read and think, and where the average "educated" musician made the lives of conductors miserable by mechanical inefficiency. I saw groups of young gentlemen and ladies at summer resorts (where musical entertainment was worth its weight), many of them possessing talent and voice, too, who could not sing a common song through decently, and were prevented

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from learning others by the "difficulties" which any child of eight could have mastered.

It is our national habit to say: "Oh, well, only born musicians can do so and so." "The musician is born, not made, &c." Genius is born, not made; but the mass may be made musicianly just the same—a mass from which genius is much more likely to spring than if left to chance heredity. What would become of literature if composition were reduced to those who were natural spellers and writers? What do we see accomplished by drill in the preparatory departments of our chorus? What would we see without our public schools?

In France the man who papers your walls, prunes your trees and drives your coach, as well as the man who plays your organ, can look over your shoulder and read correctly the music you are playing. In the foyer of the opera and concert room you hear not the old but the new airs hummed in "sol sol la, fa fa mi." Man, woman and child can write the notes of the tones they sing. Teachers correct by this system "play-sing, 'la fa, not mi sol.'" In giving vent to his musical feeling in the organ loft Widor accompanies his choir with "Mi mi re." In his class instead of saying you have played G sharp he says you have played sol sharp. The butcher boys on the street troll in "sol fa, sol fa, sol fa, mi." The standard "C" is the same for all classes. Solfége is the universal alphabet. Chords and keys, not lines and spaces, are the basis of musical thought. Thought, not repetition, is the basis of musical knowledge. And all is the result of solfége instruction.

Solfége is taught in the Conservatoire to classes preparing for song or instrumentation, and must be finished before study in either is commenced. It is taught in every public and private music school in Paris, in the public common schools and in the "maîtrises," where children are trained for choir service. This covers instruction of many classes of people. Hence the musical intelligence of the French.

You are astonished at the way in which artists of song or instrument read at sight ("dechiffre") music. They are astonished if you express surprise. "C'est attendu!" It is expected the first step of their instruction was solfége! They must come to all other musical study with a solfége medal.

In the Conservatoire there are four classes of solfége for singers and eight for instrumentalists, boys and girls separate. The work is finished at thirteen or fourteen years of age at latest.

The invariable complaint of teachers of American pupils is that they know nothing of solfége. They have been playing and singing pieces like parrots. They are working at the top or outside and the result is essentially tottering. With a talent superior, their musical knowledge is deplorable, their progress is infinitely retarded. Many of those grown up men and women here, finding out how this ignorance is defeating results, are taking up the study of solfége, beginning at the beginning, where French children of eight commence, with regular solfége teachers, who look aghast at the phenomenon of a student of Wagner or Faust who does not know one key from another and has to learn her tunes by playing them over and over on an instrument.

Before the door of room "No. 7" in the Conservatoire, where the girls' class in solfége is taught by Mme. Renart, is opened one is assured of the origin of the word solfége by the chorus of sol fa, sol fa, sol fa, &c., which penetrates even through the wood.

When the door is opened—what a clatter, what a racket! About twenty-five little girls of the adorable long hair and short skirt age, in groups of four and five, gathered about big square books of music, gabbling aloud and fast as tongue can wag the "sol-fa" syllables of the music before them. French tongues are much more fleet and vibrant than American ones: they trip the syllables off like a sewing machine, no two reading the same strain, you can imagine the result. It is like angry sparrows in a tree top. Little social chats mingle with the study, but do not predominate, as interest is evidently centered upon the syllabic race.

In the middle of the room was a piano; upon the rack a thick book of instrumental music about the difficulty of a Schumann concerto or the last pages of an extremely classical instruction book, every page full of nests and webs of difficulty, groups of 32d notes, rests, ties, changes of time, key, tempo, accidentals, thickly strewn, arpeggios, trills, grace notes—every possible musical "catch" for eye and ear.

Before the piano sat a sweet looking young French-woman, playing accompaniments tastefully, but in strict tempo. By her side was a young miss of thirteen, singing in light, easy tones by syllable every note on the page above described. For full ten minutes the girl vocalized aloud the composition which would have taxed many an expert musician to play, and of which she had never before seen a note. In that time she did not make one stumble or mistake either in pitch of the intricate intervals or calling of the syllables. I had seen many exhibitions of art skill in Paris; for the first time I was completely astounded!

A girl two years younger took her place, and read from a book of manuscript equally difficult of composition, with the addition of written notes to test the ability. It was a

piece of Scarlatti's writing. Easily as you are reading these words, without grimace, halt or catch, she passed over the notation meshes, keeping strict time on the corner of the piano with her little pointed forefinger. Two or three times the teacher stopped on a tone, saying: "Juste, juste, montez, montez," indicating a slight lack in ear truth. It was otherwise perfect.

Two, three, four followed with the same results, the babel in the room continuing all the time without distracting or disturbing anyone, even the teacher, who besides playing the accompaniments must detect every shade of tone.

After that duos followed from German and French operas, rearranged by the teacher to suit the young voices. The parts were alternated with equal facility, every turn of every trill was perfectly sung, all in sol, fa, mi. No difficulty seemed to be a difficulty. Everything went off just as we read print, and nothing was "skipped" because it was "not pretty" and there was no question as to chord or key that the children were not as at home upon as we on the parts of speech in sentences.

Without any announcement, like the stopping of machinery in a factory at noon, the solfége babel gradually ceased, till there was a perfect stillness. Informally grouped around the piano or on their benches, sitting or standing as it happened, all were prepared with cunning little music books and pencils. From a book of "dictée" the teacher made a selection and struck the keynote. From it without further instrumentation, a little girl sang eight measures, slowly and carefully three times, after which pêle-mêle went the little fingers and pencils, writing the notes representing what had been sung fast as I am writing these words. Every rest, every note, every mark was made, not only put down, but neatly. The little one at my left first dashed down dots for her heads of the notes, then when the air was captured added the trimmings of lines, &c. I could have hugged her plump little body for her fleetness and precision, the seriousness of her little brown face, her concentrated attention, her modesty, and her respect for the eyes of the stranger visitor who could not have done what she did to save her life! "More's the pity!"

You could? Ah, yes, you could, but you were born with that special gift. This was no "born musician," she was simply a well taught little girl, one of scores like her who are turned out every term. She was not the exception, she was the rule. One who could not do so would be the exception here.

After this manuscript books were handed in, books about the size of bound "Harper's Weekly," containing transpositions of ancient and modern music done by these little tots, clear, clean and blotless as print. Eight such pages have to be accomplished every week.

This was the primary solfége class in the Conservatoire. This work had been accomplished since I left New York last October. Of course, some learn more rapidly and easily than others, but in seven years' experience the teacher has not had one case that could not be brought to this stage of musical mechanism by drill and time.

To enter this class no examination is necessary. Entrance is evidence of interest. Before every competition there is an examination to discover those fit to compete. This sifts out indifferent material to repeat the course. No music, vocal or instrumental, is attempted till the solfége medal is gained, for what is the use trying to put paths into a chromatic scale when you cannot run the chromatic scale? What is the use trying to make a dress on a sewing machine when you cannot manage the machine itself.

This class was preparatory to instrumentation. Those preparing for singing are occupied also with breathing, &c. The work to be done in solfége comprises:

A, B, C; keys of G and F.
Solfége d'artiste; study of all the keys.
Thirty-six lessons on transposition.
Fifty lessons on transposition, more difficult.
Reading by syllable and changing keys.
Reading at sight scores ancient and modern and transpositions of the scores by pupils.
Musical dictation; writing from music played or sung.
General reading and writing; speed and accuracy.
Theory of music.

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to supplement their top dressing studies by a stratum of solfége. She cannot comprehend a system of musical study that sends grown up women over here to study "Samson and Delilah" who know nothing of the relation of chords, who cannot strike the simplest intervals without memorizing them, and cannot read at sight. Herself quite a young girl, a prize pupil in solfége and harmony also, and what we would call an accomplished musician, she considers herself nothing in a musical sense.

Now I don't want anyone writing over here to me: "You are misinformed. I have taught solfége since 1863." There are always a few faithful in every cause. I only know that with unusual temperament, talent and instinct our people in the mass are not musical. I know that our musicians are not in the mass musicians *au fond*, and I know that solfége is not a national habit. More the shame for the nation!

MASSENET.

The record of many that Massenet is one of the most charming men in Paris does not yet do him justice. Neither is it sufficiently discriminating. He is "charming" in a way, is entertaining and musical as well, and has little streaks of seriousness that throw his other temperamental resources into relief.

About the height of Mr. Homer Bartlett without his solidity of form, the first thing you notice is that his shoulders are square almost to his ears, his head pushed forward in the attitude of a man accustomed to read much with both elbows resting on the table, the book pushed too far away. This materially reduces the impressiveness of his appearance and you think instinctively "Is that Massenet?" Then you notice that his feet are very small and his shoes neat. His hands, too, are small and fine and white and show in contrast with his thin, brown face, where they frequently are during conversation. You see also that his head narrows noticeably and slopes toward the forehead from the back, and that the face follows the same shaping from forehead to chin, which is firm and dominant, however. The hair is scant and brown and straight, and neither long nor short. The features are slightly on the retroussée order. The forehead is heavily lined horizontally like the music staff, and there is not another line in his brown, intense face. His mouth is wide and has, when not speaking, that expression of having the teeth, not the lips set. A mustache thin and dark, something like Mr. Daly's, conceals it in general. His eyes, full, expressive and dark brown, are the best feature of his personality.

People say Massenet never looks at you when he talks. He does not when making jokes and compliments. When, for a moment, his art seriousness is caged, his luminous eyes rest upon yours with magnetic force, penetrating into your very soul. In ordinary conversation they are like sheet lightning flashes, dramatizing the incessantly varying landscape of expression.

His whole manner is charged with intense, restless nervousness, shifting, taking up and letting go mentally and physically. He speaks in that rapid, half-whispered manner common to nervous people. He gets up and sits down, turns and twists, puts his hands in his pockets, crosses them and frequently presses the nearest hand or arm to his in accent of his urgent thought.

His face, a perfect panorama of impression, is always anticipative in its changes. Even while gay with a passing sentence the cloud of the coming seriousness appears, and thus attention is constantly held. So rapidly does his

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mind shift that frequently the subject of deepest interest is left suspended in mid-air. Your intelligence is expected to take care of it. His French resembles M. Widor's.

He has an interesting home here on Rue du Général-Foy, but his workshop is at his editor's in a narrow quiet street running away from the "Bourse."

It is a curious little cabinet, having all its light from one end, which is all window. Being stained glass there is no real light in the room, and a peculiar arching effect of the colors gives the idea of a rainbow over the composer's desk, which forms its base line. This is like a counter covered with blue cloth and laden but orderly after the fashion of the French artist's work bench.

(Among all the hurried French musicians that I have seen I have yet to record a clattered, disorderly or dusty desk. By training and instinct the French thinker is neat, systematic and orderly.)

Heavy brown carvings in woodwork, three or four oil paintings, landscapes, a grand fireplace, a few graceful busts and statues of pretty women, a few photographs of Italian type, light chairs and a heavy divan are features of the box-like study.

Massenet does not speak English, but makes a good repetition of "Eet ees a-a-ver-y fawin da!" Life is too short to learn English, and he has never been sufficiently in need of it to compel facing the drudgery of "a grammar simple enough, an orthography fiendish." He knows much about America; is much impressed by its size, its riches, its progress, the intuitions of its people and the beauty of its women. He has a great desire to go there, but feels that he should stay there if he did so.

The encouraging musical feature of the country is the uniform excellence of its programs and their eclectic character. The Americans are not biased yet, he says, and their conductors and musical leaders seem to be men of good taste. For such a young country, he says, we are listening to an excellent class of music. "Its future depends on its programs," he adds. He knows and appreciates Mr. Seidl.

Another thing that is important for us, he says, is to establish a settled personality. "We praise something American," he continues, "and we immediately find it is German, Austrian or Norwegian. For that matter, the art credit of all countries is badly mixed. We are all indebted to each other. Wagner was very much French. Tschai-kowsky, Cui, Svenden, Gernsheim, Goring Thomas, Meyerbeer, Carreño, Liszt, Chopin, Kalkbrenner, Paderewski, Gluck, Mozart, Piccini, Cherubini, Spontini, Rossini, Mendelssohn, all had or have homes in Paris."

He expressed himself as delighted with the success of his "Werther" in Chicago and spoke with gratitude of his interpreters. "A composer is dependent upon his interpreters, as they on him. How much depends upon an interpreter only a composer can know."

He first began writing for Mlle. de Reszke, sister of John and Edward. She had a tremendous voice, capable of all kinds of expression. Sibyl Sanderson did not impress him at all at first, either musically or personally. He simply detected the dramatic instinct. Little by little her powers dawned upon him, as they do on all. One hearing is not enough. He is quite satisfied with her in "Thais." He is glad "Thais" is placed, and does not feel at all fatigued after the complex worries of its production. He is very well, although troubled with the fashionable cold. He is always writing something. Some he finishes, some he does not. He will pass the season in London.

His favorite work, "Ma foi, ma foi, ma foi"—"Marie Magdeleine," interrupted a lovely American girl. "Marie Magdeleine is superb, for instance—" and she hummed a strain.

"Ah!" he cried, springing toward her and wringing her hand, face beaming and eyes flashing, "she knows it. She really loves it!" and looking in her face some time, "Comme elle est spirituelle! oui, elle est bonne et spirituelle!" adding gallantly, "She has said 'Marie Magdeleine'; it is now my favorite."

"Why do they say French are capricious?" he cried later. "Capricious?" that depends. I believe that Frenchmen are absolutely sincere, absolutely honest when expressing themselves, however exaggeratedly. They may seem a little exuberant, but then they mean it—they mean it (roguishly) till the door is shut!" and when the same bright girl added, as roguishly: "Cette porte, maitre?" I thought he would really go down on his knees before her spirit, wit and beauty.

Massenet is the first man whom I have heard pooh-pooh the idea that women could not compose. Of course they can compose, they compose delightfully. They are quick of apprehension and have ideas. They are nervous and disconnected to be sure, but—he named over some half dozen whose names we do not know, saying they wrote charmingly. The suggestion that great heights were not for them, owing to the elements of the love life, for which alone woman was destined, made him reflective for at least two seconds. He thought time and training would develop them.

At the same time so oily is the tongue of the author of "Marie Magdeleine" that I do not feel at all certain as to what his ideas on that subject would be expressed to a

man. He is much interested in his composition class in the Conservatoire, but says talent cannot be classified. Genius is the privilege of all races.

While talking his eye frequently wandered to a big, flat package that a man had placed upon his desk.

"Do you know that I am dying with curiosity to see what is in that box?" he said, springing forward and cutting the string. It was a large music album in which many masters had written strains and motives. The contents would indicate a collection of more than ordinary influence. The accompanying note he put in his pocket, laughing because we did, but saying nothing.

One great charm of the French is that they know when they need not say anything.

Among Massenet's most important works are five suites for orchestra (Suite Pittoresque, Suite Alsacienne, Suite Dramatique, &c.), overture "Phèdre," "Eve," "La Vierge," "Marie Magdeleine," "La Roi de Lahore," "Herodiade," "Le Mage," "Le Cid," "Manon," "Don César de Bazan," "Werther" and "Thais."

By the way, he spoke charmingly of Mr. Louis Lombard, of the Utica Conservatory, who was his pupil. He knew of his success and could pronounce his town's name.

FANNIE EDGAR THOMAS.

The New York School of Opera and Oratorio.

THE second and last performance by the pupils of the New York School of Opera and Oratorio was given at the Manhattan Athletic Club last Thursday evening.

Before a large and appreciative audience, including a great number of the Hispano-American colony, the following program was given:

"I Pagliacci".....	Leoncavallo
(Prologo and Scenes 1, 2 and 3.)	
Nedda.....	Mrs. J. F. Howell
Tonio.....	Mr. Emilio de Gogorza
Silvio.....	Mr. Louis Alberti
"La Favorita".....	Donizetti
(Act IV.)	
Leonora di Guzman.....	Miss Sara Carr
Fernando.....	Mr. Ramiro Mazorra
Baldassare.....	Mr. A. Stewart Holt
And Chorus.	
"Aida".....	Verdi
(Act II. Scene 2.)	
Aida.....	Miss Viola Winchester
Amneris.....	Miss Charlotte Jordan
And Chorus.	
"Carmen".....	Bizet
(Act II. Scenes 1, 2 and 3.)	
Carmen.....	Miss Maud Bliss
Paquita.....	Miss Lulu M. Scranton
Mercedes.....	Miss Anna Holbrook
Escamillo.....	Mr. Emilio de Gogorza
Zuniga.....	Mr. Louis Alberti
And Chorus.	
"Il Trovatore".....	Verdi
Leonora.....	Miss Viola Winchester
Azcena.....	Miss Sara Carr
Manrico.....	Mr. Fernando Michelena
Conte di Luna.....	Mr. Louis Alberti
Ruiz.....	Mr. John Chester
And Chorus.	

Mr. Agramonte may feel proud of the highly successful attempt in opera made by his pupils, who have covered themselves as well as their teacher with glory. These performances have shown what results can be achieved by amateurs when properly taught.

Of course it is futile to make any comparison with professional performances, although some of Agramonte's people came near enough to be classed with artists on the Italian opera stage who have appeared here in the same rôles.

Mrs. J. F. Howell appeared in "Pagliacci" as "Nedda," Mr. Emilio de Gogorza as "Tonio" and the gallant secretary of the school as "Silvio." Tonio's prologue was especially a commendable performance.

Miss Sara Carr did not need apologies, for she did very well as "Leonora," in "La Favorita," and Mr. Ramiro Mazorra did very well as "Fernando," with a rather limited tone of a pleasant voice.

A very spirited performance of part of the second act of "Carmen" set the audience wild with delight, and Miss Maud Bliss, who sang and acted the title rôle was actually covered by her friends with roses, for what may be put down as an extraordinary fine rendering of the part.

She certainly deserved this recognition, even from a critical point of view.

The chorus did some effective work, but Mr. Agramonte deserves the highest praise for his splendid accompaniment and as director of the school for the success of the series of performances, which it is to be hoped will be repeated at no distant day.

A Western Baritone.—Mr. James F. Thomson, who is singing in Chicago and who has been participating in a great many concerts this season, is a baritone singer whose voice, method and style have found a great deal of favor among musical audiences. He is also one of those singers who is not satisfied with an old repertory, but is constantly expanding and enlarging his artistic sphere by serious study.



PASSAIC, N. J., has captured a first-class prize in Walter J. Bausmann, who is the new organist and choirmaster of St. John's, the only Episcopal church in that city. Though possessed of a German name, of which he is far from being ashamed, Mr. Bausmann is an American, and began his musical career in Buffalo, where he remained four years and won an enviable reputation. Thence he migrated to Pennsylvania, where he soon became known as a successful teacher, as well as the conductor of several choruses and oratorio societies. His last church position was in the Episcopal Church at Lancaster, Pa., where he remained for four years. Then he passed three years abroad, studying voice culture with Sbriglia, of Paris; Giraudet, of the Paris Grand Opéra, and William Shakespeare and Fred Walker, of London; and the art of directing with the late Dr. Robert Radeke, of the Berlin Imperial Opera House, and Sir Joseph Barnby, of London. Thus he readily acquired from the best masters abroad the most scientific and reliable methods of vocal teaching. Mr. Bausmann possesses a well trained, mellow baritone voice, but never sings in public. He has a beautiful studio at 81 Fifth avenue and a large clientèle of pupils. Mr. Bausmann is a professional member of the Manuscript Society, and is a favorite among our local musicians. His new choir in Passaic will number twenty-four boys and men.

The popularity of Mrs. Ida Gray Scott is steadily increasing. This proves that it pays to have a first-class voice and to know how to use it. Nor is her popularity confined to Gotham. She recently sung in concerts at Montclair, Elizabeth, Newark and other parts of Jersey; and the inhabitants of the red soil were one and all delighted with her. She has just accepted one of the soprano positions at the big gold-domed Temple at Fifth avenue and Seventy-sixth street, the other soprano being Miss Hilke, of St. Patrick's Cathedral. The acceptance of this desirable post necessitates Mrs. Scott's withdrawal from the Bnai Jeshurun Synagogue, where she has been singing for a few weeks. Jew and Gentile, bond and free, all are bound to like Mrs. Scott.

Miss Bessie A. Cushman, of Manhattan avenue, will be the new solo contralto at St. Paul's Church, Washington avenue, Dr. Harris'. Miss Cushman is a pupil of Bristol, and has been singing for some time in Gerrit Smith's choir. Her voice is pure, fresh and delicious, and she gives every promise of steady musical development in the future.

Emery Brannen is the new tenor at St. John's M. E. Church, Brooklyn, and possesses many good qualities as a singer. He is a Des Moines man and a pupil of George Ellsworth Holmes, of Chicago. He is hard at work with his studies, and may give some of Gotham's crack tenors a tussle one of these days.

William Ambrose Brice, organist of St. Agnes' R. C. Church, has made up his quartet for the coming year as follows: Miss Adèle Pfaltz, soprano; Miss Kathrine Corkery, contralto; Mr. Mangioni de Pasquali, tenor, and Max Treumann, bass.

Dr. Henry G. Hanchett, organist of Dr. Behrends' church, Brooklyn, will have the following choir for the coming year, the first name in each part being the soloist: Mrs. Elizabeth Northrop, Mrs. Ophelia M. Hanchett and Miss Catherine W. Fowler, sopranos; Miss Maud Welch and Miss Jennie Stephens, contraltos; Charles Stuart Phillips and Frederick F. Downs, tenors, and J. H. Grotecloss, Jr., and Erastus Palmer, basses.

J. F. Kitchen, the new organist of the Memorial Presbyterian Church, will begin a series of organ recitals at that church early in May, which are certain to prove exceedingly interesting and musically elevating. As a concert organist, Mr. Kitchen ranks very high. He will be assisted at his first recital by the new quartet of the church and Carl Venth, violinist.

There is a new contralto in town, Miss Jane Van Etten, and she comes fresh from her studies with Marchesi and Sbriglia, having been hard at work in Paris for the past two years. Miss Van Etten hails from Chicago, but there is room in New York for such a voice as hers, and it is to be hoped that she will remain here. Her tones are wonderfully rich and sympathetic.

Miss Katherine Fleming, the popular contralto, has returned to Gotham after a delightful visit of a month at Xenia, Ohio, where she was the guest of Mrs. Anna Winch-Lawrence, the well-known harpist. Miss Fleming went away for rest, and her stay has evidently done her much

good, though she broke her rule and sang in several concerts while away.

Mr. and Mrs. Louis R. Dressler celebrated their tin wedding last Monday evening at their cosy home in Jersey City. Many friends, prominent in musical circles, were present and the occasion was in every way a felicitous one.

The Mendelssohn Glee Club's final rehearsal and concert for this season passed off in a blaze of glory. The soloists at the rehearsal were Miss Gertrude Edmunds, contralto, and Paul Tidden, pianist; and at the concert Mrs. Charles Tyler Dutton, soprano, and Ben Davies, the English tenor. R. Huntingdon Woodman accompanied at the organ and Victor Harris at the piano. George W. Fergusson, the baritone, a member of the club, was to have sung two numbers at the concert, but his voice was out of kilter and Mr. Davies was engaged instead. The ensemble numbers were exquisitely rendered. Mr. Mosenthal's admirable work as director and drill master is perfectly apparent in the finished style, artistic phrasing, distinct utterance and precision of attack which invariably characterize the work of this finest of male choruses.

The Banks' Glee Club, H. R. Humphries conductor, drew a full house last Thursday night at Music Hall at the third and last concert of its fifteenth season. The club sang with energy and earnestness, and seems, like wine, to improve with age. The soloists were Miss Marcella Lindh, soprano; Hubert Arnold, violinist; E. D. Jardine, organist, and a miserable brat of a baby, who suddenly tooted up in opposition to Miss Lindh's beautiful obligato in Phelps' "Haunted Stream," causing the entire audience to smile audibly, and nearly forcing the club from the key. Why do people bring such heartless infants to a concert? This is a conundrum, and an ancient one at that. For my part I give it up.

Emile Levy did good work as accompanist. Hubert Arnold tackled some exceedingly difficult compositions, and responded to double encores. His tone was frequently faulty and he swayed like a drunken man. When he overcomes these two imperfections he will be a great violinist. Miss Lindh did some remarkable execution with her voice, which, however, is not the sweetest voice in the world. Mr. Jardine's work at the organ brought him a generous amount of applause. The programs were wretchedly scarce, just one-half of the audience being compelled to do without them. This was probably not the fault of the Banks' Glee Club. The active members number 77 strong—some stronger than others—which is true of any similar organization. The officers are J. Edward Simmons, president; Henry W. Cannon, vice-president; Fernando Baltes, treasurer; H. R. Humphries, musical director; C. B. Reid, corresponding secretary; J. J. Burns, recording secretary; F. W. S. Cooley, librarian; W. F. Spencer, chairman.

H. R. Humphries will give a concert Tuesday evening, May 1, at the Chickering Hall with his pupils and the New York Banks' Glee Club, assisted by eminent soloists. Humphries is a good fellow and deserves his success.

Ditson has just published another anthem by Addison F. Andrews, entitled "Why art thou cast down?" It might be worse than it is.

Miss Laura Webster, the eminent Boston 'cellist, is in Gotham for a few days, filling concert engagements in this neighborhood. Last Thursday evening she played in Jersey City, the next night at Glen Ridge, N. J., and to-morrow evening she will be heard at the First Presbyterian Church, Jersey City Heights. Miss Webster is a highly accomplished 'cellist and a charming young woman. She draws a strong bow, produces a pure, resonant tone, and plays like the true artist that she is.

The Schumann Male Quartet sang last Friday night at Glen Ridge, N. J., and last evening at a private musicale in New York. They will be heard next Friday night at the Lenox Lyceum at the concert of the Teachers' Association, and will participate in the exercises of the Presbyterian Social Union at the Hotel Brunswick next Monday evening.

Walter J. Hall will give another of his delightful studio musicales this afternoon at Music Hall. Mrs. Fred. Schilling, Jr., soprano; Miss Zora Gladys Hörlocker, contralto, and Francis F. Powers, baritone, will sing; and among the pupils who will exhibit at the piano Mr. Hall's skill as a teacher are Miss May Medina, Miss Marie Bradley, Miss Nellie Disbrow, Miss Clara McQuillan and Master Henry Rossiter Worthington.

Mr. and Mrs. Edward M. Young, together with their pupils, will give a musical this evening, assisted by Frank E. Drake, accompanist, at 293 High street, Newark. Mr. Young has met with flattering success as a teacher, especially in voice culture, and has classes in Morristown and Boonton, as well as in Newark.

St. George's Church has engaged Master Charles Meehan as solo soprano for the choir year beginning May 1. Master Meehan has an exquisite voice, and is one of the best boy sopranos ever heard in this country. His last regular position was at the Church of the Heavenly Rest, though he has been singing at the Sunday evening services at St. George's since the middle of January last. Organist Ches-

ter well knows that he has a big prize in Master Meehan, and his face beams with smiles accordingly.

Stainer's "Mary Magdalen" will be sung at St. George's next Sunday evening. The soloists will be Mrs. Charles Tyler Dutton, Miss Alice Mandelick, William A. Prime, Harry T. Burleigh and Master Charles Meehan.

Gerrit Smith's new cantata, "King David," will be sung next Sunday afternoon by his choir at Dr. Terry's church, Madison avenue and Thirty-eighth street. The work is in three parts, representing David as shepherd, warrior-minstrel and king respectively. There are eight choruses, besides recitatives, solos, duets, quartets and considerable organ solo work. Five or six themes are developed as the composition proceeds, occurring here and there, sometimes alone, and at other times in elaborate contrapuntal writing. The work will surely commend itself to all thoughtful musicians and students of the divine art.

Miss Laura Webster, the celebrated Boston 'cellist, played two numbers last Monday afternoon at Gerrit Smith's free organ recital. Her artistic skill was greatly admired.

A Fourth Register

MANY of the musical articles in THE MUSICAL COURIER are evidently the result of deep thinking; but they convey little idea of their meaning to the reader. Why tell us, for instance, that there are but two registers, chest and falsetto, and then, later on in the same article give us to understand that there are no registers at all? The Italians may know what falsetto in a woman's voice means, but Americans do not; opinions differ so widely about registers. All that a pupil who has studied conscientiously can find out is that different parts of the voice are differently produced. When an unspoiled voice attacks a high note very softly, and carries it down to her lowest note, there is not the first sign of a break. Why, then, will not continued soft practice strengthen these tones and give us a voice without those odious breaks? We know that in a healthy soprano voice the notes A to D below the staff are produced with perfect relaxation of the throat muscles. Now, the quality should not change when the medium begins; that is, when the column of air takes a new direction at E flat, which continues to about D fourth line, where the air column again takes a new direction, producing the head tones. The higher position of the larynx may cause the changes in the directions of air. The larynx is bound to rise as we ascend in the scale, but by practice we can keep it low, though of course not so low as for chest tones.

If the voice be cultivated by the Garcia method there will be no breaks from the lowest to the highest note. It is perfect nonsense for one to say that a tone begun in chest always becomes harder and weaker as it rises in the scale. This is only the case when the mouth and throat are forced to keep the same position for the second tone as for the first. If the throat be kept perfectly relaxed (a difficult thing, unless trained into a habit by soft practice, which is an improvement on the Garcia) and the tongue curved at the back (another habit which requires much practice) into a hollow, and the soft palate raised so as to give a wide space for the tone, it will come forth even on every tone, full, round, strong and without the slightest effort.

Now, a singular development of the Garcia method has lately been noticed by a great teacher and a few pupils, which, could it be given to all sopranos, would be invaluable to them. In these pupils, after one and a half year's careful study of soft relaxed practice, two hours a day on head tones throughout the voice, there comes a remarkable change from high C to the G above. The familiar head voice is used to high C then, instead of forcing up those beautiful and valuable head tones and so ruining the more precious medium voice (as the French teachers love

to do), the voice changes, but no break is perceptible to the ear, into a clear, flute-like tone, something like the medium in production, with low larynx, but full and sweet, and the strangest thing of all is that these tones are as easy in all executions as the natural chest tones.

This acquisition is a great prize for the soprano, and there is but one way to gain it. Soft, relaxed practice in a short range and with low larynx, and, most important of all and rarest, a conscientious and intelligent teacher to guide the study. And though those extreme high tones are never touched in practice, yet they come of their own accord, the result of a firm foundation in a tried and perfect method. And such tones! Clear, flexible, easy. But it takes time and devotion to the method and teacher.

Will any teacher tell me if they have experienced a like result from the study of any method? This fourth register is a mystery to most singers, but is undeniable and it enables a soprano to sing the "Queen of the Night" in the "Magic Flute" in the original key, and to take the high F with a clear, true tone, and to play with the staccatos on high C as though they were nothing, and at the same time possess strong medium tones, sufficient for the dramatic expression which Mozart intended for the part. Can any teacher explain what produces these tones, if not a distinct "fourth register?" After all, what are registers but changes in the direction of the column of air?

Where to day are the Mozart singers? Results answer for themselves. They are crushed and buried beneath the curse of poor methods and incompetent teachers.

APRIL 21, 1894.

ALMA WEBSTER POWELL.

Max Treumann's "Evening of Song."

MR. Max Treumann gave Friday evening, April 20, a concert at Carnegie Music Hall, which was attended by a large and discriminating audience. The entertainment only lasted two hours, and at the close those present were loath to leave, clamoring for encores. Mr. Max Treumann is so well known that it is hardly necessary to speak of his beautiful baritone voice; he proved himself an artist, and whether he sang in German, English or French his enunciation was equally clear.

The opening number of the program was a novelty called "Eliland," by Alexander von Fielitz, in ten numbers. The subject of this song is a legend of Chiemsee, a lake in Bavaria, on whose opposite banks stood two monasteries. The monk Eliland in one was sighing for a nun in the other, and the poems he wrote he buried in an iron chest on the shore of the lake. The box was discovered centuries later and the poetry set to music. Mr. Treumann delivered these numbers with much pathos. He was equally successful in compositions by Schubert, Rubinstein, Schumann, Goetze and Chaminade.

Miss Meta van Rensselaer Fellows, of New Haven, a pupil of Mr. Treumann, shared the honors of the evening. This young lady has an extraordinarily sweet soprano voice of good compass and volume. Her schooling shows a master hand, and if she keeps on the same lines much may be expected of her. She was a trifle nervous at first, but was more self possessed toward the last of the evening. She sang "Elizabeth's Prayer," from "Tannhäuser," remarkably well and was equally successful in other numbers allotted to her. A duet by Goetz, "Calm as the Night," rendered by Miss Fellows and Mr. Treumann concluded one of the most enjoyable recitals given this spring. Mr. Max Treumann, whether in German Lieder, operatic arias or oratorio, stands in the front rank of artists.

Paris Opera.—The next novelty at the Paris Grand Opéra is Charles Lefebvre's "Djèlma." The rehearsals for "Tristan and Isolde" will begin immediately, but the first performance need not be expected before the beginning of next season.

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LONDON, 55 Acacia Road, N. W., April 7, 1894.

"CARMEN" was the drawing card at Drury Lane last Saturday evening, and it proved to be a trump, for the house was crowded. The least said about the artistic merits of this season of performances in English the better. It is enough that large audiences come and are apparently satisfied with each cast, and that this school of experience forms the stepping stone frequently for artists to enter the higher grade of performances at Covent Garden in the regular season. The title rôle was taken by Miss Olitzka, the Polish contralto, with fair success. Mr. Joseph O'Mara sang and acted the part of "Don José" remarkably well, and Mr. Richard Green's "Escamillo" was one of the most successful impersonations of the evening. Mr. Hugh Chilvers increased the favorable impressions made the other night, when he made his début in the part of "Mephistopheles." The others in the cast were Miss Clara Dagmer, Miss Pauline Joran, Miss Florenza, Messrs. W. Esmond, Gilbe King and Stuart Wyatt. The chorus and Mr. Steadman's choir of boys did their parts creditably, and Mr. Seppilli conducted. On Thursday night they gave "Maritana" with the same cast as before, and this afternoon the "Bohemian Girl" will be repeated by special request, with Mrs. Fanny Moody and Mr. Charles Mannors in these parts that are admired so much by the English public. "Faust" fills the board to-night, "Carmen" on Monday evening, and "Cavalleria" on next Thursday, when it will be preceded by two acts of the "Bohemian Girl."

Sir Augustus Harris has arranged with Messrs. Ricordi & Co. for the production early in the Covent Garden season of Verdi's "Falstaff," by an Italian company especially selected by the Milanese publishers, who are also given carte blanche in the matter of mis-en-scène. This important event is looked forward to with great anticipation by London musicians and amateurs. The other novelties will include Puccini's "Manon Lescaut," Bruneau's "L'Attaque du Moulin," Massenet's one act opera, "La Navarraise," Cowen's "Signa," Gounod's "Sapho" and the stage version of Berlioz' "La Damnation de Faust."

The last concert of the eighth season of the London Symphony concerts took place at St. James' Hall on Thursday night, when the hall was crowded to hear the Beethoven program, consisting of the overture to "Coriolanus," "Adelaide," sung by Mr. Edward Lloyd; the concerto, No. 4, in G for piano and orchestra, and the ninth or choral symphony. Every number on the program was given in a manner deserving the highest praise for all who took part, and especially for Mr. Henschel, who secured a most satisfactory reading of this masterpiece. The chorus did admirable work, and the quartet, consisting of Miss Fillunger, Miss Agnes Janson, Mr. Edward Lloyd and Mr. Dan Price, sang the exacting music most successfully. Mr. Leonard Borwick's reading of the concerto gave fresh evidence of the strides that he has made toward the goal of highest artistic achievement. He was greeted with two recalls.

At the conclusion of the concert Mr. Henschel was loudly called for in recognition of the service he has rendered musical art in London by persevering with these concerts until he has made them a success in every sense of the term. Forty-four selections have made up the programs for this past season, of which fourteen were taken from Wagner; Beethoven, nine; Brahms, Max Bruch, Schumann, Stanford and Weber, each two, and one each from Goldmark, Haydn, Henschel, Moor, Moszkowski, Paderevski, Paganini, Rubinstein, Schubert, Spohr and Svendsen. Next season commences on November 1 and ends March 14, 1895. There will be nine concerts, five by the London Orchestra as now constituted and four by the new Scottish London Orchestra that Mr. and Mrs. Henschel organized last autumn, and have brought up to such a high standard of work.

Mr. Ben Davies is missed very much in England. The popular tenor has been taking such a prominent place at all the leading concerts that one got quite in the habit of looking for him, and I hear expressions of regret frequently, and the desire that he will soon return seems to be unanimous. A little bird tells us that he is meeting with immense success on the other side, and that pleases everybody, for personally as well as musically he is a great favorite here. In his absence a most beautiful present has

come to him from Queen Victoria, with the following letter:

BUCKINGHAM PALACE, March 6, 1894.
DEAR MR. DAVIES—I have sent you by the Queen's command a watch as a souvenir of the occasions when Her Majesty has so greatly enjoyed hearing you sing.

Yours very truly,
ARTHUR BIGGS,
Lieutenant-Colonel and Assistant Private Secretary.

The watch is a very handsome one, quite plain, with V. R. I. and the Imperial Crown engraved on the case. Mr. Davies speaks in the highest terms of his treatment by the Americans and has prolonged his stay over there until May 28, when he sails for England, arriving just in time for the Philharmonic concert at which he is to sing, and from that time up to the very end of the season he is booked for every date.

Max Bruch's setting of Schiller's "The Lay of the Bell" (Das Lied von der Glocke) will be given at St. James' Hall on May 9 for the first time in London by Mr. Max Laistner's choir and a full orchestra under his conductorship. This performance will be on the anniversary of Schiller's death.

The Westminster Singers gave a successful concert at the Town Hall, Westminster, last evening, when they were assisted by Mrs. Clara Samuel, Miss Marian Mackenzie, Mrs. Frickenhaus at the piano, Mr. Whitehouse as 'cellist, and the Trombone Quartet. This is the first essay of this newly organized quartet, the members of which are well known as soloists. Mr. Harper Kearton, the tenor, came originally from Knaresborough, first studying to be an organist, and later on studying singing at the Royal Academy of Music, since meeting with success. Mr. W. Coward, the alto, is the son of the late organist of the Crystal Palace, and has had considerable experience as a choir singer, besides obtaining some popularity as a concert singer. Mr. Ackerman, the baritone, is a Norfolk man, making his début at a concert when six years of age as a cornet player. Soon after he entered the choir, and has since sung, and also plays the organ. In 1886 he was appointed bass soloist and the next year vicar choral at Westminster. Mr. W. H. Brereton, the well-known bass singer, is the son of Canon Brereton, of Bedford, and was educated at the Royal Academy of Music under Mr. Manuel Garcia and in Milan with Roncini.

MR. HERMANN KLEIN.

In these days of specialties we seldom see one man fulfilling successfully more than two callings, but Mr. Hermann Klein occupies a unique position in this regard, having established himself as a teacher of the voice, musical critic, and shown originality and undoubted talent as a composer. All of this he has accomplished, entirely unaided, by years of continuous effort, carrying out well laid plans and winning success in each vocation by his industry, perseverance and intelligence.

He has a right to be musical, for he was born at Norwich in 1856 on the evening that the festival people were giving the oratorio "Eli." His father, who originally came from the Baltic provinces that have been alternately Russian and German for centuries, was an enthusiastic amateur, but thought that his son had better study law instead of music. Accordingly he came to London at the age of twelve and prepared during the next two years to pass the preliminary examinations, when it was decided that he should change to a mercantile career. This did not prove congenial to his tastes, and he resolved that he would study singing, being fortunate enough to become a pupil of Mr. Manuel Garcia, with whom he studied for four years, developing a tenor voice of considerable power and compass. During this time he taught himself to play the piano, wrote numerous articles on various subjects for provincial journals and taught some of his companions how to sing, thus giving early indication of his energy and versatility. His first regular journalistic work was a weekly letter (miscellaneous) to Mr. Philip Soman's Norwich "Argus," which gradually grew more and more musical, attracting the attention of London editors, who commenced to give Mr. Klein special work. In 1881 he was appointed musical critic on the "Sunday Times," which position he has held ever since. He has also acted in this same capacity for years on the "Lady's Pictorial," Manchester "Guardian" and the "Scotsman," the "Illustrated London News" for four years, and other metropolitan journals for longer or shorter periods.

All of these years Mr. Klein had been devoting a part of his time to teaching, first commencing with his friends and amateurs in general, gradually becoming well known as a most successful master for training the voice, and in 1887 he was selected out of 120 applicants to be a professor of the Guildhall School of Music. In this institution there are three grades of teachers, and in six years he worked himself up to the highest or first grade, and his classes are always full and among the most popular in the school. Mr. Weist-Hill, the principal, died in 1891, and he was appointed director of the operatic class, which prepared the opera "Fra Diavolo," and he conducted a most successful performance of it at the Lyric Theatre.

It will be seen at a glance that Mr. Klein's high reputation as a music critic and teacher of the voice, gained by years of experience, entitles his opinions to the careful consideration of all American students who come abroad to

study, and who, as a rule, have never considered England as a place where voice culture is carried to its fullest development, but go direct to the Continent. He says: "After they have studied for various lengths of time there they come to England, as they are led to suppose, fitted for oratorio and concert work, expecting to remain here only a few months, get a name and press notices through singing at some of the best concerts, and then go home and reap the benefit of study abroad and prestige gained in London. Alas! the training received on the Continent in most instances does not fit them for the English concert platform and certainly not for oratorio work. All this has to be learned and frequently the style materially broadened, thus proving a great disappointment to the young artist, besides a considerable expense. Those students who come direct to England have the advantage of hearing oratorios and a large number of good concerts and are properly prepared for the work they have in view, afterward winning success according to their individual capacity."

Mr. Klein's first composition was a song entitled "I know it by thy song," which was the first English ballad that Mr. Del Puente ever learned; but being an old friend of Mr. Klein, he was induced to learn this and afterward took it to America with him. In the course of six months the composer was surprised to receive a copy, published by Oliver Ditson & Co., considerably changed from the original, but unmistakably the same song. Another song that is well known in America is his "The Voice," dedicated to Mr. William Winch. On this side of the Atlantic this song has entered the classic precincts of Mr. Chappell's Popular Concerts, and proved a welcome addition to the select repertoire of this institution. Under the nom de plume of "Carl Reiss," he wrote the "The Grand March," that was played at the opening of the English section of the Paris Exhibition in 1878, and which was dedicated to the Prince of Wales, as patron of English music. A number of other compositions might be added to this list did space permit.

Mr. Klein has been exceedingly fortunate in his having enjoyed the acquaintance of many of the great artists of the past thirty years, including Tietjens, Trebelli, Nilsson, Ilma di Murska, Pauline Lucca, Sembrich, Gardoni, Francelli, Cotogni, Wenckelmann, Sir Michel Costa and others, many of whom enjoyed the hospitality of his father's home, besides a wide acquaintance with the artists of the present. Among his father's warmest friends was Mr. Hermann Franke, who in conjunction with Pollini, of Hamburg, brought over to London in 1882 that wonderful troupe of artists that gave those exceptionally fine performances of German and Wagner operas under the conductorship of Dr. Hans Richter. Poor Franke subsequently lost his footing here through misfortunes, but he was virtually the man who first exploited Richter as an orchestral conductor in England, and between 1877 and 1884 directly and indirectly did more than anyone else to popularize Wagner in England. It was Mr. Klein that first suggested to Sir Augustus Harris the capabilities of the brothers de Reszke when this enterprising impresario gave his first season of Italian opera at Drury Lane in 1887. This incident illustrates many more in which he has been the means to happy ends on similar occasions.

Mr. Klein has two brothers in America; one, Mr. Alfred Klein, the well-known comedian in the De Wolf Hopper Comic Opera Company, and the other, Mr. Charles Klein, author of "By Proxy," some other plays and librettos; he is also honorary secretary of the Authors' Club, New York. These ties naturally attract Mr. Klein's attention to the land where his talents would receive full appreciation, and it would not be surprising ere many years roll past to learn of his transferring his sphere of action to the other side of the Atlantic.

FRANK VINCENT.

Max Zenger.—After a repose of several years the newly revived opera by Max Zenger, "Wieland der Schmied," was produced at Munich with great success.

Hereford (England) Festival.—The prospectus of the Hereford Festival has now been issued. The festival will commence on Tuesday morning, September 11, with "Elijah," and in the evening will take place the only secular concert, to be given in the Shire Hall, at which the new cantata, "Sir Ogilvie and the Ladie Elsie," by Dr. Harford Lloyd, of Eton, will be produced. On the Wednesday morning Dvorák's "Requiem" will be the principal item of the program, and in the evening a performance at reduced prices will be given in the cathedral, the program including the first and second parts of Bach's "Christmas" oratorio and a Haydn selection. On the Thursday morning the second (and more interesting) part of Dr. Mackenzie's "Bethlehem" will head the program, but the novelty will be Professor Bridge's choral work, "The Cradle of Christ." The "Parafal" prelude and Spohr's "Last Judgment" will likewise be in the scheme, while the evening will be devoted to Dr. Hubert Parry's "Job," and Mendelssohn's "Hymn of Praise." "The Messiah" will be given on Friday morning, September 14, and the festival will conclude in the evening with a chamber concert. Among the artists already engaged are Mrs. Albani, Mr. Lloyd and Mr. Santley.

Weimar Letter.

[Delayed on the Ems.]

WEIMAR, March 12, 1894.

FELIX MOTTI'S new one act opera, "Fuerst und Saenger," was given here for the first time last Friday evening under Strauss. The cast was as follows:

Mahmud von Gassna, ruler of Persia.....	Mr. Schwarz
Suleika, his daughter.....	Miss de Ahna
Ansari, a prophet ninety years old.....	Mr. Bucha
Abul Mansur (Firdusi), a Persian poet.....	Mr. Zeller
Perengis.....	Miss Schoder
Tehmima.....	Miss Kaiser
Rudabe.....	Miss Schubert
Gurdaferid.....	Miss Tibelti
First.....	Mr. von Spinger
Second.....	Mr. Barth
Third.....	Mr. Fischer

Persian boys as heralds, courtiers, attendants of Mahmud.
The scene is laid (on an afternoon and evening) in the garden of Mahmud's palace by the sea.

Time: 9:30 A. D.

The idea and plan of the text is from Motti himself, but it was written in verse by J. V. Widmann. Ludwig Uhland's poem, "The Singer's Curse," is suggested by the text, and it may be that Motti got his idea from this poem. At least it is safe to assume that both poem and opera text are from the same old Persian legend, although they differ materially in detail. The text is on the whole dull. The music is fine. It is thoroughly Wagnerian, as might be expected of the great Wagner interpreter. Certain passages suggest forcibly "Tristan and Isolde," "Tannhäuser" and bits from other Wagner operas. I do not mean to say that Motti has stolen from Wagner. By no means. It's simply the Wagnerian school of music as a whole that makes itself felt in Motti's opera.

Judging by this work the Karlsruhe conductor is a very scholarly composer. He is not as big a musician as Strauss; he hasn't that wealth of color, the highly dramatic and fantastic effects, in short that unmistakable stamp of genius which makes itself felt in the works of the young Weimar composer.

Nor is he, on the other hand, labored, forced and unnatural, as are certain other young composers of the Wagnerian school.

As to the performance, the orchestra did remarkably good work, as it always does under Strauss, but the singers were not very satisfactory. This was, however, not entirely their own fault. The leading parts are very difficult and not grateful, the orchestra having almost all of the interesting work to do.

It is very difficult to judge a work of this kind after only one hearing. All one can do is to write first impressions, which are not always the right ones.

On the same evening the one act comic opera "Bei frommen Hirten," by Otto Fiebach, text by Ernst Wichert, was given, also for the first time. It is a new farce, set to very light, common-place music, and is hardly worthy of the name "opera." The music won't compare with a Strauss operetta, and the text is quite as shallow as the music; but some parts of it are very amusing. A certain "Commerzienrath Meier," with his wife and daughter, from Königsberg, East Prussia, while traveling in Italy are captured by a band of robbers. During their captivity in the robbers' den a certain artist named "Fritz Daeling," also from Königsberg, happens along, and asks for shelter from a rising storm, not knowing that he has fallen into the hands of bandits. Now "Daeling" is the lover of the commerzienrath's daughter, but the parents have refused him their daughter's hand on the ground that he has nothing and is rather fast. "Daeling" makes himself solid with the leading bandit by sketching his portrait and that of his wife on the wall. The presence of the three tourists is then made known to the artist, much to the surprise of both parties. A tender scene follows between the lovers, which is, however, soon put an end to by the irate father.

Then the robber chief seeing how matters stand, and wishing to do "Daeling" a favor, proceeds to use his own powerful influence in no uncertain manner with the old gentlemen, who finally gives in and consents to the marriage. At this stage of proceedings a bandit rushes in and cries that the police have discovered the den and will soon be upon them. The bandits hurriedly bundle into the tourist's clothes and compel them to put on their own garments. When the door is burst open by the police, the bandits with profuse thanks for deliverance from the hands of the robbers, hurry away, while the tourists are arrested in the name of the king.

Explanations finally make matters straight. The funny part comes in by making a local joke of the whole thing. The four tourists are put down on the program as being from Weimar. There are dozens of young artists in Weimar who would answer to "Daeling's" description, and as for a "Commerzienrath Meier," with his wife and marriageable daughter, they are to be found in every German city, very much so in fact.

Besides the new operas there were two other musical events of interest last week.

On Wednesday evening Bernhard Stavenhagen gave a

recital in the Erholung, which was a pronounced success in every way. He played the thirty-two variations in C minor by Beethoven; the fantasia, C major, op. 17, of Schumann's; three Chopin numbers, viz., the D flat major berceuse, two studies, and the F major ballade; three of his own compositions, namely, a capriccio in A flat, an intermezzo in D flat, and a menuetto scherzando in E major; two legendes and the A flat valse impromptu by Liszt.

The most interesting number, as well as the best played one on the program, was the Schumann fantasia. This beautiful work is well adapted to Stavenhagen's style, and he gave it a masterly interpretation. The Chopin berceuse and the Liszt legendes were also remarkably well played. Of Stavenhagen's own compositions, the capriccio is musically the most important, though they are all three pleasing works.

The intermezzo shows off the composer's wonderful touch in all its delicacy.

Stavenhagen has played the same program in Berlin and Vienna with great success. His concerto has also been very well received in a number of the large German cities. This is by all odds his greatest work; the adagio is a beautiful movement. The work is properly more like a symphony with a leading piano part than a concerto. It savors remarkably little of Liszt, strange to say; the composer has sought after no brilliant, flashy, purely pianistic effects. On the contrary, the influence of Brahms and Wagner, with their unpianistic though musical effects, is plainly visible.

On the evening following the Stavenhagen's recital, Bach's Passion Music was performed in the Stadtkirche, under the direction of Hofrath Müller-Hartung. The orchestra numbered about 100 musicians, being the Grand-Dukal and the Conservatory orchestras combined, and the chorus, composed of several local singing societies, was somewhat stronger in numbers than the orchestra. The soloists were Miss Eva von Wurmb, soprano; Mrs. Iduna Walter-Choianus, contralto; Otto Hintzelman, tenor; A. Schultze, baritone, and Carl Bucha, basso. Hintzelman and Schultze were from Berlin, the others all of Weimar. The performance was on the whole bad, though the chorus did some good singing.

Müller-Hartung is a good interpreter of works of this class, but he is always hampered in the Stadtkirche by having his forces scattered. The church is several hundred years old, and is as little adapted to performances of this kind as it well could be. There are two ponderous galleries running the whole length of the building on each side, one above the other. These are divided up into several most extraordinary and absurd compartments, which greatly mar the effects of the music for their occupants. In the organ loft there is room for the soloists and about one-fifth of the orchestra only; the rest of the orchestra and the choruses are stationed in the four galleries. Hence the whole body of musicians is in nine different divisions, the orchestra being in five parts and the choruses in four. This makes of course very hard work for the conductor, and the effect is bad except in the full choruses. The soloists were, with the exception of Bucha, in no way remarkable. Giessen was at first announced for the tenor solos, but at the last moment he was prevented from taking part, and Hintzelman was secured to take his place. This was unfortunate, for Giessen is in every respect far superior to Hintzelman. Giessen sometimes sings off the key somewhat, but his intonation is purity itself when compared with Hintzelman's. The baritone was not so bad, but he was nevertheless far from satisfactory.

This great work of Bach's must necessarily, on account of its simplicity, be extremely well performed or it proves uninteresting to the listener.

Professor Carl Halir has been engaged by the "Società di Quartetto" of Milan to give two chamber music concerts in that city with his Berlin Quartet this month. He has been concertizing in Holland of late. His wife presented him with a girl baby last week.

The Grand Duke was so much pleased with Therese Malten's singing at the Wagner Concert recently that he has presented her with a gold medal.

Halir and Stavenhagen are to give a Brahms concert in the Erholung-Saal soon, which is looked forward to with great interest and pleasure.

ARTHUR M. ABELL.

Strauss.—The committee for the Strauss jubilee in Vienna next October has determined to give a great banquet and a grand ball in honor of the popular composer.

Sivori.—Among Sivori's papers was found an original sketch by the King of Portugal. It is a pen drawing representing the King in the act of presenting an Order to Sivori, while the Ministers pass by in a minuet step, each with a fiddle in his hand and saluting the virtuoso with the fiddle bow. The drawing bears the inscription: "As, my dear Sivori, I wish to give you some memorial of myself and my court, I have sat up all night working at this little drawing."

Emma Romeldi.

THE portrait on the front page of THE MUSICAL COURIER this week is that of a wellknown European and American opera artist, Mrs. Emma Romeldi, who is at present residing in Chicago.

Romeldi is a musical personality well known in Europe, where she has been singing with great success. Her chief rôles in opera are such as "Norma," "Marguerite," "Fidelio," "Elsa," "Leonore" and "Aida," although she sings a larger repertory consisting also of German songs, French songs, ballads and the leading parts in oratorio.

Gifted with extraordinary talents, in addition to those necessary for a musical artist, Romeldi is also a woman of great culture, speaking five languages fluently and participating when necessary in the current discussions of the modern world.

We do not propose to go into the details regarding her active career, but can state that the late Mr. Gounod said of her, "I am charmed with the voice, intelligence, histrionic talent and sentiment of this young artist. I would be delighted to conduct my opera of 'Faust' at any time she would sing the rôle of 'Marguerite' at the Grand Opéra in Paris."

Mr. Massenet says: "She is one of the loveliest talents I ever met." Under him she studied the rôle of "Hérodiade."

Her correspondence with the late Mr. Vieuxtemps, who was an ardent admirer of her talents, and Verdi is exceedingly interesting and discloses the high esteem in which she is held by these men, as well as by Benjamin Godard, who is a correspondent of hers.

It will be seen of course that Mrs. Romeldi is in touch with the leading contemporaneous musical authorities, including also Ernest Reyer, who writes to her: "Your interpretation of the rôle of 'Brünnhilde' is the most satisfactory I have seen so far; in fact I found it inspired."

We have before us extracts from the St. Petersburg "Courrier," the Milan "Lanterna," the Milan "Imparziale," the Milan "Secolo," the Milan "Sole," the Bergamo "Gazzetta Provinciale," the Venice "Gazzetta," the Lisbon "Diario da Manha" and other European papers, as well as a large number of American papers, all of them referring in the highest terms to the rare attainments of this artist.

It is probable that Mrs. Romeldi will be heard in opera in some of the European capitals this coming season. She is in active correspondence with Gomes, the Brazilian composer, who is now in Italy and with other authorities who are negotiating for her appearance.

The Apollo Club Concert.

THE Apollo Club closed a most successful season with an enjoyable concert at Madison Square Concert Hall on Tuesday evening of last week. The hall was crowded with subscribers and friends, who were enthusiastic in appreciation of the good work done by the chorus under the direction of Mr. Wm. R. Chapman.

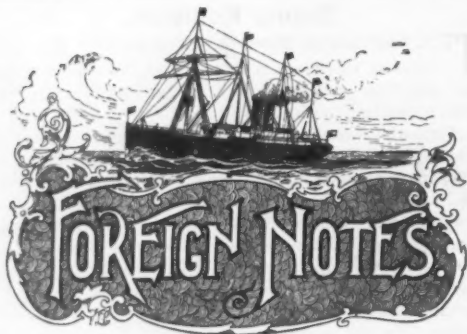
The program included several novelties and a number of songs repeated by request. "Annie Laurie," as sung by Dr. Carl E. Duft, with the humming accompaniment by the club, has been heard often, but is always well received. Mr. Duft was obliged to repeat the last stanza.

The club sang with precision and finish seldom heard "The Days of Youth," by Weinzierl; "The Night Is Still," by Willis Clark; "I Love Thee," by Isenmann; "Break, Break," by Goldbeck, and the "Dance of the Gnomes," by MacDowell, and other songs.

Another pleasing selection was the repetition of the "Arabian Song" by Godard, which has been cleverly arranged for tenor solo and accompaniment by J. Smith, and which was sung with great effect by Mr. George E. Devoll. He was obliged to respond to a double encore. The most important work was in the final of the first act of "Rienzi," where the fine tonal quality of the club was heard in all its richness and beauty. Mr. John M. Fulton, of Trinity Church, sang the incidental solos and sang them well. His voice is of a peculiarly sweet quality, and he uses it advantageously.

A short chorus from Jean Louis Nicodé's new opera "This Is the Sea" is a fine bit of choral writing and was most effective. It received excellent handling from Mr. Chapman and the singers. Miss Anita Muldoon, soprano; Mr. Herbert Arnold, violinist, and Mr. Barend Van Gerbig, pianist, were the soloists, and were most acceptable in their several numbers. Miss Muldoon has a very sweet voice and sings with much expression. Her songs by Ries and Margaret R. Lang were well suited to her style and vocal ability and were therefore most pleasing. Mr. Herbert Arnold is certainly an artist; he plays with much fire and expression. Mr. Van Gerbig deserves the enviable reputation he has won as a pianist; he has a fine touch and excellent technic.

The last meeting of the club for this season will be at the annual dinner at the Hotel Savoy, on Monday evening April 30, when a general good time is expected with toasts and songs in addition to the menu. The prospectus for next season is issued, and the club will continue its concerts with renewed ability. It undoubtedly ranks as one of the best male clubs in the country and is composed of fresh cultivated voices, many of them the best in the city.



Honoring Verdi in Paris.—Paris April 18.—Verdi's last opera, "Falstaff," was produced this evening for the first time in Paris. It was at the Opéra Comique, and the composer himself led the orchestra. All Paris was present. Most of the Ministers with their families were in the boxes. Verdi was cheered repeatedly and at the close of the evening was informed that Mr. Spuller, the Minister of Public Instruction, would present to him to-morrow the grand cross of the Legion of Honor.

A Turkish March.—Prince Burhaneddin Effendi, second son of the Sultan Abdul-Hamid, who has cultivated with success his musical talents, has composed a march for the bands of the marines.

A Good Move.—The directors of the Dresden Court Theatre have ordered that "in the performance of drama and opera no calls-out will in future be permitted except at the conclusion of a piece." They have ordered also that no wreaths and flowers of any kind must be presented when a recall takes place.

Sonzogno's Operatic Tour.—The "Sonzogno Theatre," as the rebuilt Canobbiana of Milan is now called, will be opened October 1. Sonzogno intends to make with the operas that succeed at this house a tour with the original cast in Austria, Germany and Russia.

Sembrich.—Mrs. Sembrich appeared in the chief rôle in De Lara's "Amy Robsart" at its first production in Monte Carlo. The opera was much admired, and Sembrich had a triumph.

Munich.—The Ton-Künstler meeting, presided over by Baron Perfall, has made arrangements for the festival to be held in July in memory of Orlando di Lasso. On the evening before the festival there will be a serenade of the best Munich singing societies in front of the statue of Orlando on the Promenade, and on the day of the festival there will be a grand concert in the Odéon, where works of the composer will be given.

Lisbon.—"Die Walküre" will not, according to reports from Lisbon, be given this season. Everything was ready, rehearsals going on merrily, scenery all complete, when the "Wotan" fell sick, and as it was impossible to procure a substitute the performance had to be abandoned.

Alvary.—Mr. Max Alvary, whose successful gastspiel at Mannheim was interrupted by an accident, as reported in our last number, is on the road to complete recovery, and, although he will be compelled for some time to take care of himself, the condition of the injured leg will permit him to be removed to Hamburg. He hopes to resume his work again during the month.

Amsterdam.—German opera will be given in the City Theatre of Amsterdam before long.

Cologne.—The City Theatre of Cologne has accepted a patriotic comic opera in two acts, "Des König's Garde," by Leopold Emil Bach. The time is that of Frederick William I, and the subject his pride and love for his body guard. It is said that the work was written long before the Emperor expressed his wish to have a patriotic Prussian opera. It is remarkable that the idea of such a work was conceived by a composer who for several decades has been living in London.

Franchetti.—The composer of "Fior d'Alpe" has been interviewed lately, and stated that he is working on a mystical legend, "Mary of Egypt," which he will treat in the style of "Parsifal," a work which he describes as the "most perfect that has hitherto been composed."

Puccini.—Giacosa has written the libretto "Le Bohème" for the composer Puccini.

New Operas.—Ricordi announces ten and Sonzogno twelve new operas for the next season.

Bulow's Early Song.—We recorded lately the fact that a piece by Hans von Bülow, "Bet' und Arbeit," words by Georg Herwegh, had been confiscated at Magdeburg. The decree of confiscation has now been annulled and the confiscated copies returned to the publisher.

Gilbert and Sullivan.—Cherubino writes in the London "Figaro": "The reports as to the fresh breach between Mr. Gilbert and Sir Arthur Sullivan must be accepted with a grain of salt. Sir Arthur has approved of the sketch for the next Savoy opera, but he never intended, and still does not intend to commence it until late in the

year, so that it is not at all likely to be ready until the following autumn. Mr. Gilbert, who has an immense appreciation of the dramatic and musical capabilities of that charming young vocalist, Miss Nancy McIntosh, has meanwhile arranged to write a libretto to be set to music by Miss McIntosh's teacher, Mr. Henschel. This will be given at one of the London theatres, and Mr. D'Oyly Carte will probably meanwhile produce a new comic opera by Messager."

Hugh Chilvers.—The performance of Gounod's "Faust" on the 29th ult. attracted as large an audience as Drury Lane could be made to contain. "Mephistopheles" was impersonated by a new comer, Mr. Hugh Chilvers, who has a good stage presence and fine voice, but whose gestures require to be more dignified to make his assumption of the part acceptable.

F. Dunkley.—Mr. Ferdinand Dunkley, whose "Wreck of the Hesperus" was lately performed at the Crystal Palace, was born in London in 1869 and is a relative of Sir George and Henry Smart. In 1886 he obtained the F. R. C. O., and in the same year gained a scholarship for composition at the Royal College of Music, which he held for four years, studying composition under Dr. Hubert Parry. In 1889 a "Rustic Suite" for orchestra of his won the prize of fifty guineas given by the Opera Company, Limited, of New York, parts of which have been successfully performed in America. In 1893 Mr. Dunkley married and sailed for America to take the head of the Music Department in St. Agnes' School, Albany, and he also received the organistship of the most important church in the city.

Rosenhain.—Jacques Rosenhain, a celebrated composer, teacher and pianist, who for many years has lived in Paris, recently died at Baden at the age of 81. Only lately the Philharmonic Society of Vienna devoted a special program exclusively to his works. Rosenhain, who was born at Mannheim in 1813, was a pupil of J. Schmidt, and made his début as a "prodigy" pianist at eleven. In 1837 he appeared as a pianist in London, and in 1849 he settled in Paris. He wrote four operas, three symphonies, a cantata, a piano concerto, and a large number of smaller pieces.

Lady Marion Lyon's Operetta.—Florence, April 2, 1894.—While Queen Victoria was in Florence an operetta, "Ethelinda," was given first performance at the Pergola, and was a splendid success. Not only is it a work of art, but it was wrapped in a cloud of interesting mystery, which enhanced its beauties. It was said to be written by a "Mr. Marion," whom the Italian papers called a "Scotch genius," the libretto written expressly by Mr. Alfred E. Jessup, son-in-law to Lord Strathmore. The mysterious "Mr. Marion" was eventually discovered to be Lady Mildred Marion Lyon, the youngest daughter of the Earl of Strathmore, the wife of Mr. Jessup, of Torquay.

The operetta is undoubtedly the work of a musical genius; the orchestration is marvelous, and on the night of the dress rehearsal the critics several times burst out in unanimous applause. I noticed among those present Lady Marion Lyon, Mr. Hamilton Aidé, the Hon. Alexander Yorke, Count Gherardesca and many others. The opera has been got up without sparing expense, the best singers had been called from Milan, the costumes were splendid and the mise en scène perfect. Mary Anderson's wonderful jewels shone on the prima donna, Mrs. Bordaiba. Not only does the mythical "Marion" possess great talent, but also great daring, as the Florentine public has no scruples, and even some of Verdi's operas have been hissed in Florence. The judgment of the Florentine musical public is weighty all over the world. It condemned the "Rantzau," but it applauds "Ethelinda." Princess Beatrice was present at the first performance. The work was produced under her patronage.—"Herald."

An Opera for Calvé.—Unless Miss Calvé is singularly ungrateful she must admit that Fortune treats her like a favored child!

Her return to New York last week was brightened by two very agreeable events—the receipt of a cablegram from Paris and the arrival of the score of Massenet's new one act opera, "La Navarraise."

The cablegram came from Mr. Carvalho, the director of the Paris Opéra Comique. In it he asked Miss Calvé to play "Mignon" in the 1,000th performance, which will take place at the Opéra Comique on May 6. This will be the first time that a composer has ever assisted at the 1000th performance in one theatre of any of his operas. The event is to be signalized by a grand reception to be given Mr. Thomas in the foyer.

Miss Calvé immediately cabled that she would be happy to sing the title rôle upon this occasion—a performance that will also commemorate her reconciliation with Mr. Carvalho, who has never ceased to regret her departure from his company.

As to "La Navarraise," it is a tragic opera in one act, which has been written specially for Miss Calvé.

So great was the impatience of Miss Calvé to hear the new work that an impromptu rendition of it was immediately arranged. With Miss Consuelo Domenech at the piano the opera was gone through, Miss Calvé singing the

music of the various characters in a state of gleeful excitement.

The libretto, which is drawn by Mr. Jules Claretie from his "La Cigarette," relates that Bilbao, in the Basque province of Spain, is being ravaged by a foreign invader, upon whose head a large price is set. The heroine of the work kills him. When her lover hears the news he repulses the girl with horror.

This is the great scene of the work, and during it the heroine goes mad, the result of conflicting passions.

Although very short—the opera only occupies about eighty pages of manuscript and will not play much more than half an hour—the work is said to be a most powerful one. Passion rages at fever heat during the last scene and there is an invocation to the Virgin which is said to be in the highest degree beautiful.

"La Navarraise" will be produced during the first fortnight of June at Covent Garden Theatre, in London. The details of the opera are already being prepared under the direction of Sir Augustus Harris.—"Herald."

Wagnerism in Paris.—A book on "Tristan und Isolde," by Maurice Kufferath, has just been published in Paris (Fischbacher). It is in continuation of the series which already contains "Lohengrin," "Die Walküre," "Siegfried" and "Parsifal."

St. Petersburg.—At the Théâtre Marie, St. Petersburg, there was recently given a performance devoted entirely to the works of P. Tschaikowski. The performance included the first act of "The Maid of Orleans," the arioso from "Opritchnk," the second act of "Lac des Cygnes," and the "Coronation" cantata.

Covent Garden, London.—It is now settled that the Covent Garden opera season shall commence on Whit-Monday, and that Bruneau's "L'Attaque du Moulin," Massenet's "La Navarraise" and Cowen's "Signa," besides new operas by Mascagni, Leoncavallo and Puccini will be the novelties. We also hear that there is some chance of the Opéra Comique Company coming to London with Verdi's "Falstaff," which is to be shortly given in Paris.

A Find.—It is said that a posthumous symphony of Gluck's has been discovered in Germany.

Haydn Parry.—The London journals announce the death of Mr. Haydn Parry. The deceased, who next month would only have been thirty years of age, was a son of Dr. Joseph Parry, of Penarth, Professor at the University of South Wales, and well-known as a composer. For some years Mr. Haydn Parry was musical instructor at Harrow, but lately he has been engaged as a professor at the Guildhall School of Music, by the students of which institution his Welsh cantata, "Gwen," was produced in 1890. His pupils also took part in the performance at Cardiff in 1892 of his comic-opera, "Cigarette," which was afterwards transferred to London, where it met with considerable success. Mr. Haydn Parry had also composed the music to "Miami," an operatic version of "Green Bushes." At the time of his death he was busy conceiving a cantata which he had been commissioned to write for next year's Cardiff Festival.

Basel.—The Beethoven Festival at Basel, on June 17, 18 and 19, will give the Ninth symphony, the "Missa Solennis" and other works of the master, assisted by the Berlin Joachim Quartet.

Königsberg.—At Königsberg, in Prussia, the new one act "Colomba" of Emil Léepe, the baritone, had great success on its first representation March 20. It requires only three persons.

Ricordi.—The house of Ricordi has given orders for new works to Enrico de Leva, Gaetano Luporini, Giacomo Puccini and Cesare Galnotti, and furnished them with libretti. "La Camargo," by Pessina, is for De Leva; "Pasqua dei Fiori," by Illica, for Luporini; "La Bohème," by Illica, for Puccini, and "Anton," by Illica, for Galnotti.

Pesaro.—The Rossini Lyceum, of Pesaro, lately held a memorial festival in honor of its late conductor, Carlo Pedrotti, at which several of his compositions were performed.

Schwerin.—Prof. Otto Kade, for many years director of the Castle choir at Schwerin, retired April 1. He had been director since 1860.

Necrology.—At Leipzig, on March 30, Dr. Johannes Schucht, aged sixty-two. He was the author of works on Meyerbeer and Chopin, and since 1868 connected with the "Neue Zeitschrift für Musik." He published also some works on physics and astronomy.—At Zittau, March 29, Director C. F. Burkhardt, aged fifty-one.—In Venice, March 16, Severio Pucci, aged fifty-seven, an excellent flautist and singing teacher.—In Milan, Paolo Nuzzi, composer, aged forty-five.

Verdi in Paris.—A correspondent of a London contemporary writes: "His admirers, French and Italian, intend to give Verdi an ovation, and have been to see Mr. Carvalho on the subject. The last professional visit he paid to Paris was in 1874. He was also then the guest of Mr. Carvalho. When here he led an orchestra which rendered an unpublished musical mass that he composed. He had a dry, quiet manner in acknowledging the thunders of applause and seemed indifferent to them. He was always lecturing

his singers to imitate him in this respect, and never to pause an instant, no matter how enthusiastically the public were to applaud. The instrumentalists had similar instructions. At rehearsals he had a 'claque' brought in to applaud different passages. This was to train vocalists and instrumentalists not to mind. He hates applause unless at the end of the scene. Untimely applause that interrupts a score he counts stupid and as betraying want of musical feeling."

Baden Baden.—By the death of Jacques Rosenhain the city comes into possession of the reversion of 31,000 marks. Of these 9,000 will be given to the pension fund of the City Orchestra, 6,000 for the crèche of this city, the rest, with the exception of some small legacies, to the poor.

Gretry.—A tablet has been placed on the front of the house No. 9 Boulevard des Italiens with the inscription as follows:

ICI
habita depuis 1795
GRETRY
compositeur de musique
Né à Liège
le 8 février 1741
Mort à Montmorency
le 24 septembre 1813.

Faure.—At a late marriage in Paris the choir of St. Pierre de Chaillot performed for the first time a "Deus Abraham" by Mr. Faure.

Hans Huber.—A dramatic poem "Weltfrühling," music by Hans Huber, had good success at its first production at Basel.

Mascagni and Sonzogno.—According to later reports the publisher and the composer are on their old friendly terms.

Expected Arrivals.—We may expect next season temporarily to lose the services of a large number of prominent concert singers, who are going to the United States. Indeed, the list of baritones who propose to cross the Atlantic includes Messrs. Norman Salmond, Foli, Plunket Greene and Watkin Mills, so that an excellent chance ought to arise for a newcomer. Miss Trebelli started on Saturday by the Umbria and Mrs. Albani and Mrs. Antoinette Stirling also propose to cross the Atlantic next winter.—Figaro.

A New London Concert Room.—Messrs. Brinsmead & Sons, of London, have recently re-erected their premises in Wigmore street, and the new building, as we learn, contains a capital concert room, perfect as to its acoustic properties, and designed more particularly for piano recitals and chamber concerts.

D'Albert.—Eugen d'Albert's "Ruby" will be produced at Bremen this month.

Wagner in France.—"Tannhäuser" has been revived at Lyons, and "Lohengrin" at Marseilles, both with great success.

Glasgow.—The troubles between the Scotch Orchestra and the Glasgow Choral Union, which threatened to imperil the existence of one or both of the rivals, have been quieted. The Scotch Orchestra will remain, and be conducted next season by Mr. G. Henschel, except for a couple of weeks in January, when Mr. Manns will direct. As a sign of harmony the two societies joined on March 29 in a performance of Beethoven's Ninth symphony.

Paderewski's Opera.—There is no doubt whatever that Paderewski is writing an opera. He has been interviewed by a correspondent of the "Westminster Gazette," and chatted pleasantly on this topic and others. A part of the interview runs as follows:

"Yes," he replied, "I am very busy on it and very interested in my work. The libretto is by a countryman of my own."

"The subject and your librettist?"

"Polish, but," he continued, smiling, "I do not wish it made known—yet—"

"The libretto is by yourself?"

"No," he replied, quickly. "It is not, I assure you. It is written in German."

All the time I was talking to him Paderewski kept his hand over his left eye, but he insisted that nothing very much was the matter with it.

"It is a little fatigued from writing on my score—nothing more. My arm it is that gives me some trouble," he said, "and I am only playing now when I must. I do not think I will play before next May, when I shall play my own fantasia for piano and orchestra at the Flemish festival. However, I have other engagements—my recitals here in Paris—which I suppose I will give."

"Are you nervous when playing?"

"I am horribly so, and no matter how often I play it is always the same. I think every artist is; the mere fact of knowing a great audience waits on your labors is enough to shake all your nerves to pieces."

"Were you a wunderkind?"

"Well," said Paderewski, thoughtfully, "I suppose so."

I was anxious to test the truth of certain romantic stories concerning Paderewski's choice of a career. He brushed them away at one fell swoop.

"I was a professor at Warsaw Conservatory," he told

me, "and I had to work awfully hard. Previous to this I had made a concert tour in Russia. In Warsaw I gave lessons from morning till night. It was not interesting. In fact it was slavery. One day I asked myself why I followed such an arduous profession, and so I decided to go to Leschetizky, at Vienna, and become a performer, since in that way I would work hard a few years and afterward have a life of ease, to be idle or devote myself to composition as I pleased."

Speaking of the piano as an instrument of study Paderewski said:

"It is at once the easiest and the hardest. Anyone can play the piano, but few ever do so well, and then only after years and years of toil, pain and study. When you have surmounted all difficulties not one in a hundred among your audience realizes through what labor you have passed. Yet they are all capable of criticising and understanding what your playing should be. Anyone who takes up piano playing with a view to becoming a professional pianist has taken on himself an awful burden. But," added the Polish virtuoso, with a smile, "better that than the drudgery of giving piano lessons. The one is only purgatory, but the other is Hades."—"Times."

See Ourselves as Others See Us.—The opera season at New York, which came to an end last month, has been a disastrous one. The financial troubles have affected music, and so little support was accorded to the scheme that not one of the novelties promised for performance was given.—London "Musical News."

Verdi's Latest Sacred Music.—Private advices from Italy state that eight unaccompanied works for voices have just been completed by Verdi, whose fecund imagination seems to be all the more active since his retirement from the active practice of his profession. The words of these compositions have been written by Arrigo Boito, the well-known composer of "Mefistofele," and a littérateur whose works rank among the first in the present day. He has acted as librettist for Verdi in several instances, apparently preferring to write opera books for others rather than for himself.

The poems of Verdi's new compositions are addressed to the Virgin Mary.

Verdi has also received a commission to compose a mass for voices a capella, which is to be performed at the centenary of San Antonio, which is to be celebrated at Padua in 1895.—"Herald."

"Falstaff" for London.—Verdi's "Falstaff" having received the ecstatic imprimatur of Paris, will be heard in London in June. The venerable composer's presence in Paris added so vastly to the popular interest and éclat of the presentation that all sorts of pressure, from a letter by the Prince of Wales down to the tears of Augustus Harris, have been put on him to come to London as well. But the old man is obdurate, saying that he had solemnly pledged that his old age should never be harassed by sea-sickness again.

The Musical Art Society Concert.

THE Musical Art Society gave its second concert last Saturday night in Carnegie Music Hall. The attendance was large, fashionable and very enthusiastic. Mr. Frank Damrosch conducted. Here is the program:

Magnificat.....	Orlando di Lasso
Ballet Music, from "Iphigénie en Aulide".....	Glück
Air. Danse des Esclaves. Tambourin.....	
Es Ist Ein Ros' Entsprungen.....	Prætorius
Tenebræ Factæ Sunt.....	Michael Haydn
Air, "Waft Her, Angels," from "Jephtha".....	Händel
Matona Mia Cara.....	Orlando di Lasso
Two part songs.....	Brahms
Abendständchen, op. 42, No. 1.	
Fahr' woh! op. 98a, No. 4.	
Andante Cantabile.....	Tchaikowsky
Der Tod, Das Ist Die Kühle Nacht.....	Peter Cornelius
Three Old English songs—	
Drink to me only with thine eyes.....	Unknown
I attempt from love's sickness to fly.....	Purcell
Sigh no more, ladies.....	Stevens
Sweet, Honey-Sucking Bees.....	Wilby
Now Is the Month of Maying.....	Morley

There was a distinct improvement in the work of the society. A fine discrimination in dynamics, greater precision in attack and musical feeling. The Orlando di Lasso number was the most interesting. Michael Haydn's "Tenebræ" was informed with deep religious feeling. The Brahms and Cornelius numbers were also sung effectively. Mr. Ben Davies charmed his hearers by his artistic interpretation of Händel's air and had to respond with "Be thou faithful unto death." Victor Harris accompanied with his accustomed taste. Mr. Frank Damrosch is to be congratulated on his work.

Adele Aus der Ohe.—Miss Adele Aus der Ohe sailed for Europe Thursday of last week on the Spree. She will return early in fall to fill a number of engagements in this country which she was unable to accept this season, having important contracts abroad May and June. She will be here during September, October, November and December, and will again be under the sole management of Henry Wolfsohn.



Cortland Music Festival.—Mahan's twentieth music festival will be held at the Cortland Opera House, May 28 to June 1 inclusive, and from the prominence of the artists who will assist it would appear that the concerts will be fully up to the high standard attained by these events in former years. The principal artists engaged are Miss Lillian Blauvelt, Mrs. Rosa Linde, Mr. Henri Marteau, Mr. Aimé Lachaume, Mrs. Martha Dana Shepard, and Dr. H. R. Palmer will conduct. There will be four concerts, afternoons and evenings, of May 31 and June 1. The usual large attendance of singers (nearly 500) is expected. These festivals have been very creditable to the manager and patrons, and have done much to elevate and popularize musical taste and culture through all that section.

Mrs. Genevra Johnstone-Bishop.—Mrs. Genevra Johnstone-Bishop has returned from a brilliant and successful Southern tour, and will remain at her Chicago home for a few days rest, then to Wisconsin, and a week later to South Carolina, where she will fill many notable engagements.

Mrs. Johnstone-Bishop possesses a fine stage presence, and her voice is one of remarkable purity of tone, her singing always brilliant and sweet. Mrs. Bishop's many triumphs here and in Europe have won her the distinction of one of America's vocalists.

Miss Hirsch at Liberty.—After May 6 Miss Fanny Hirsch, the gifted soprano, will be at liberty to act as substitute at any Sunday service at short notice. Her address is 111 East Seventy-third street, New York City.

Clara Poole-King's Success.—Clara Poole-King scored a great success in Montreal at the Fifth Annual Festival of the Philharmonic Society in that city. Lord and Lady Aberdeen, the Governor General and wife complimented Mrs. Poole-King on her singing and voice. It was a genuine triumph.

A Concert at the Waldorf.—One of the musical features of this season will be the concert given on the 28th inst. at the Waldorf by Franklin Sonnekolb, assisted by Mrs. Clara Poole-King, Mr. Carl Dufft and Victor Herbert under the patronage of Mrs. Fred D. Grant, Mrs. Paron Stevens, Mrs. Havemeyer, Mrs. W. F. Havemeyer, Mrs. Dr. Insly Pardee, Judge Noah Davis and many others.

Leon Marx's Concert.—Mr. Leon Marx gave a highly enjoyable concert at Hardman Hall last Wednesday afternoon. The program was an attractive one, and that it was well given is attested by the name of those taking part: Miss Amy Fly, Miss Fremont, Miss Bates and Mr. Mackenzie Gordon.

Harlem Philharmonic Election.—A large number of women, members of the Harlem Philharmonic Society, of the city of New York, met last Thursday afternoon in the parlors of the Young Men's Christian Association to elect officers. The principal interest centred in the presidency, which for some time has been a subject of animated discussion. The question was speedily settled in favor of Mrs. Thomas L. Newman, whom the nominating committee had chosen for their candidate. In dignified terms and with much grace of manner the fair victor thanked the women for the honor conferred upon her.

From its inception to the present time Mrs. Newman has labored enthusiastically and tirelessly for the success of the society, and her promotion from the office of first vice-president to the presidency meets with the hearty approval of the organization. The re-election of the talented conductor, Henry Thomas Fleck, was a foregone conclusion, for it is owing almost entirely to his thorough knowledge of his profession, and to his untiring devotion to the welfare of the society, that it has taken front rank among the musical organizations of the metropolis. Following is a list of the officers elected yesterday:

President, Mrs. Thomas H. Newman; first vice-president, Mrs. J. Jarrett Blodgett; second vice-president, Mrs. Ashbel P. Fitch; treasurer, Mrs. Isaac Mills; secretary, Mrs. Jacob Shady; conductor, Henry Thomas Fleck.

Executive Committee—Mrs. Leander H. Crall, chairman; Mrs. Charles R. Treat, Mrs. Josiah Lombard, Mrs. Charles H. Townsend, Mrs. Curtis B. Pierce, Mrs. Lucien C. Warner, Mrs. Edward J. Chaffee, Mrs. John A. Mason, Mrs. John C. Overheiser, Mrs. Abram Steers, Mrs. William McAlpine Wiswall, Mrs. Edwin A. Whitfield. Chairman Music Committee, Miss Julia E. Van Emburg. Chairman Membership Committee, Mrs. Frank Littlefield. Chairman Printing Committee, Mrs. George W. Best.

Board of Directors—Mrs. Lucien C. Warner, chairman; Mrs. J. Jarrett Blodgett, Mrs. Leander H. Crall, Mrs.

Joachim Elmendorf, Mrs. Frank Littlefield, Mrs. Thomas H. Newman, Mrs. John B. Simpson, Mrs. Abraham Steers, Mrs. George H. Burford, Mrs. Joseph M. DeVeau, Mrs. Harvey E. Pisk, Mrs. Sidney B. Mills, Mrs. Thomas W. Robinson, Mrs. William A. Sherman, Mrs. Samuel H. Virgin and Mrs. George R. Van De Water.—"Tribune."

A Male Scalchi.—Chicago, April 17.—The post graduates of the Chicago Medical College were entertained this afternoon by a colored man who possesses a double decked throat and two separate and distinct voices, which he uses at the same time. The medical men had previously declared such a phenomenon impossible.

William Yancy is the janitor of the Quinn Chapel. He is about sixty years of age, and said he first noticed his peculiarity when as a boy he was singing and thought he felt his throat split. It was sore for several days, and when it healed up he had two voices.

At the exhibition this afternoon the two voices showed pure and sweet, the soprano being of wonderful softness. The harmony is perfect. While the test was in progress he assured the medical gentlemen that if he was in a larger hall he could produce three voices. He was taken to the auditorium. Here the two voices sprang from his throat simultaneously, but more wonderful still, a faint echo returned from the walls and took its place between the two, giving the effect of a trio. The soprano, bass and alto formed a perfect chord.

Dr. Carr says Yancy's case is the first ever brought to the attention of the medical profession.—"Recorder."

An Elizabeth Event.—The Rubinstein Club, of Elizabeth, N. J., gave its first concert on Tuesday evening of last week, and according to the "Journal," of that place, its debut was most successful and much praise is accorded Mrs. Jeffery, the conductor, who was also one of the soloists.

Bedford Music Festival.—The Bedford (Mass.) Choral Association's annual festival was given the first half of this week. Two afternoon and three evening concerts are on the program, the last of which take place to-day. Emma Juch, soprano; Gertrude May Stein, contralto; James H. Ricketson, tenor; Max Heinrich, baritone; Arthur Friedheim, piano; Elizabeth M. Allen, piano, and Ericsson F. Bushnell, bass, are among the soloists. The orchestra is under Carl Zerrahn.

N. Y. College Summer Term.—Mr. Alexander Lambert announces that the New York College of Music will be open for a special summer course during June, July and August.

Martin Roeder's Pupils in Boston.—A second and very successful recital of Prof. Martin Roeder's numerous vocal pupils was given recently at Boston and aroused general admiration among the many distinguished persons present.

Scenes from operas and selections from oratorios and a set of new songs, "Improvisationen" and "Aus dem Brevier eines Fahrennden Schuelers," both by Mr. Roeder, were given in a faultless style, and throughout the splendid vocal method of the well-known teacher was shown to its full advantage. Mr. Roeder will not go to Europe this summer, as has been reported, but he intends to continue to give lessons during the summer at a seaside resort near Boston.

Northwestern Concerts.—The eleventh and twelfth Historical Recitals were given by Director Clarence Marshall and his assistants at the Northwestern Conservatory of Music at Minneapolis, on March 28 and April 4 respectively. The last was devoted to American composers.

Two attractive pupils' concerts were also given recently.

Liebling Amateurs.—The Liebling Amateurs, of Chicago, gave a concert at 3255 Vernon avenue, on Saturday afternoon of last week.

Dora Becker's Concert.—Miss Dora Becker will give a concert in Madison Square Concert Hall on Monday evening. She will be assisted by Conrad Behrens and Anton Seidl and his orchestra.

The Steinert Collection.—In the elaborate official report of the Exposition of Music and the Drama, held at Vienna two years ago, which is now published in a handsome folio volume, with many illustrations of noteworthy musical instruments and facsimiles of the musical autographs of great composers and of the manuscripts of dramatic poets, Morris Steinert, of this city, receives distinguished honor. The elaborate account of the evolution of the piano is from his pen, and of the article by Dr. Plohn on collectors and collections actually more than half the space is devoted to him and the instruments he has gathered. The report says that Mr. Steinert enjoys in two worlds the reputation of being one of the very first connoisseurs of instruments of the piano class and of the art of playing upon them. His patient and persistent ingenuity in hunting old harpsichords, clavichords and spinets in all parts of Europe is praised and set forth with much interesting detail. Attention is called also to the fact that when the instruments were found they were in an apparently hopelessly disabled condition. They must be put in order; the best methods of construction had to be rediscovered. Strings had to be provided of the right tone

quality, and many experiments were necessary before the materials were found which corresponded exactly to those first used. But this was not all. Mr. Steinert, by constant experiments, aided by his recollections of his early training on a clavichord in his boyhood, and by the careful study of the music composed for his predecessors of the piano, has recovered the technic of playing upon these instruments, and is now recognized throughout Europe as the first living master of his art. The piano in modern life has taken the place of these clavichords and harpsichords, but the tones of these old instruments have a charm for both amateur and skilled musician. Not all New Haven are aware of the fact that nowhere else in the world can such a lesson be learned about the evolution of the piano as Mr. Steinert gives with his beautiful collection.—New Haven "Register."

The Seidl Society.—About 150 members of the Seidl Society of Brooklyn and their guests sat down to a dinner Saturday evening in celebration of the fifth anniversary of the organization. Mr. Seidl and his wife were the guests of honor. There was a short address of welcome to Mr. Seidl delivered by Miss L. M. Heuermann, and there was also an introductory address by the president of the society, Mrs. Laura Holloway Langford. Mrs. Langford, in the course of her remarks, made the important announcement that a contract had just been signed by which Mr. Seidl is to give a series of concerts at Brighton Beach during the coming summer.

Mr. Seidl, in his reply, spoke of the growth of German opera throughout the world, and said with reference to various propositions now before the public for giving German opera in New York next winter, that it would be much better for the friends of the various schemes to pool their issues and make a guarantee fund of \$60,000 or \$70,000, and have a season of some months' duration, rather than that there should be attempts to give short seasons of German opera by different organizations. He made an especial plea for stability in German opera methods.

Other speeches were delivered by the Hon. S. V. White, the Rev. Dr. Lyman Abbot, Mr. Henry T. Finck, and the Rev. John W. Chadwick. There were songs by Mr. Emil Fischer, Mrs. Herbert A. Summers and Mr. Carl Naeser. Orchestral music, under the leadership of Mr. Max Nassauer, enlivened the proceedings.

In her closing remarks Mrs. Langford outlined briefly the work of the Seidl Society in the past five years, and said that the mission of the organization would not be accomplished until there had been built in Brooklyn a new and commodious Music Hall, fully fit for the giving of the most ambitious German operas as well as affording every facility for every grade of concert work.—"Sun."

Walter J. Hall.—Mr. Walter J. Hall will give a musical this afternoon at his studio in the Music Hall Building.

Mr. Butler's Engagements.—Mr. George L. P. Butler, solo tenor of the First Presbyterian Church, is rapidly filling his spring dates and meeting with remarkable success.

Last evening Mr. Butler appeared with the "Trio Club," of Orange, N. J., with Messrs. Victor Herbert, Gustav Dannreuther, William C. Carl and Mrs. Louise Blakeman.

He will sing at the Händel Festival at the First Presbyterian Church, New York, on May 4, and will travel with Mr. Carl on his spring tours.

Music at Cornell.—The musical students of Cornell University gave a very enjoyable concert recently in which the Glee Club, the Symphony Corps and Band, and the String Quartet were assisted by Pauline Glidden Chapman, Charles Meehan and W. G. Egbert.

One of Mrs. Ogden Crane's Pupils.—Mrs. William Weston Niles, née Cecilia E. Way, sang at the grand concert given by little "Zuleika" at Hardman Hall, on Wednesday evening, April 18, and made a decided sensation. She has a rich, beautiful soprano voice which showed to rare advantage in von Weber's big aria "Ocean Thou Mighty Monster," and Gumbert's Waltz Song. Mrs. Niles is one of Mrs. Ogden Crane's pupils.

Joseph Pizzarello.—Joseph Pizzarello, of the Utica Conservatory, has played with great success at several recent concerts, among them the Rochester Festival, with the Syracuse Symphony Orchestra, and at the Conservatory.

A Camden Orchestra.—The St. Paul's Philharmonic Orchestra, of Camden, N. J., gave a charming concert on Tuesday evening of last week. Lillian Blauvelt, H. T. Moulton and F. Volker were the soloists and F. C. Stiles conducted.

National Conservatory.—The National Conservatory of Music has added to its faculty Leon Jacquet as professor of flute. Mr. Jacquet was first prize of the Paris Conservatory in 1883, first Medaille Solfège and pupil of Massenet in composition, and later first flutist at Grand Opéra, Paris, and of the Paris Conservatory Orchestra.

Pizzi Leaves.—Emilio Pizzi, the composer, leaves for London to-day on the Paris, to be gone indefinitely.

Wilkinson Watched.—Mr. W. O. Wilkinson, who will soon terminate a six years' engagement as organist at St. Michael's Church, of this city, has been presented by the members of the church with a handsome gold watch, suit-

ably inscribed, in testimony of his ability and faithful service. After May 1 Mr. Wilkinson goes to the Presbyterian church, 105th street and Madison avenue.

Zippora Monteith.—Mrs. Monteith has been engaged to sing by Mr. Frank Van der Stucken at the Arion concert, Newark, on May 3.

And Calvé Smiled.—Brooklyn had at its Academy of Music Saturday night the Grand Opera Company from the Metropolitan Opera House, in "Carmen." Even if everyone of the audience had a book of the opera, a little burlesque of the recent curtain call at the Metropolitan Opera House, when Mrs. Calvé refused to join hands with Mrs. Eames, did not go astray. Mrs. Eames was not in the cast last night. "Michaela" was sung by Miss Arnoldson. The second act went particularly well, and in answer to a loud call Mrs. Calvé, Miss Bauermeister, who sang "Frasquita;" Miss Ibles, who sang "Mercedes," and the two smugglers came forward to bow.

Miss Ibles held out her hand to one of the smugglers as they stepped forward. In a pompous and burlesque way he refused it. Mrs. Calvé didn't miss this incident and she smiled. Then the audience saw its significance and the applause was doubled. But as the stage manager afterward explained, "It was all in fun really and unpremeditated." But it went, even if every one in the audience did have a book of the opera.—"Sun."

The Wagner Club Formed.—The Wagner Club is now an established fact. One hundred and sixty-five members enrolled at the first meeting held last week, by invitation of Mr. Walter Damrosch, at the home of Miss Callender and Miss De Forrest, in East Seventy-second street. An influential general committee was elected, and officers will be chosen early next week at the first committee meeting to be held at the residence of Mrs. Arthur M. Dodge, No. 71 East Thirty-fourth street.

It was about four o'clock when Mr. Walter Damrosch addressed those assembled to hear the details of his project for the establishment of a Wagner Club. After stating the evident popularity of Wagnerian opera, as proved by the success of the recent performance given under his direction at the Metropolitan Opera House, Mr. Damrosch proposed the formation of a club which should have for object the cordial support of a short season of Wagnerian opera, to be given in the Metropolitan Opera House, beginning on November 19 next, and lasting for the period of four weeks, each member to take one parquet seat for the entire series of sixteen representations, by virtue of a subscription of \$50.

Six hundred seats are to be at the disposal of the club, after which the remaining seats in the parquet will be sold at a uniform price of \$4 per seat.

Mr. Damrosch further stated that his idea was to secure the finest artists available in Germany to present eight of Wagner's operas with the greatest possible luxury of stage decoration, scenery, and costumes, and that the proposed season of German opera would not clash in the least with Messrs. Abbey, Schoeffel and Graus', which next year only begins after Christmas.

With the establishment of a club counting 600 members, each of whom took one seat, there would be a guarantee fund of \$30,000. The club, added Mr. Damrosch, assumes absolutely no financial responsibility in the matter.

This statement was listened to with close attention by about 150 ladies present, the idea was warmly welcomed, and 165 names were enrolled, some ladies taking up several subscriptions.

The general committee elected consists of Mrs. Rhineland Jones, Mr. J. Dyneley Prince, Mrs. R. W. De Forrest, Mrs. Spencer Trask, Mrs. Theodore Hellmann, Mrs. J. West Roosevelt, Mrs. William Jay, Mrs. Arthur M. Dodge, Mrs. Edward G. Love, Mrs. Loomis, Mrs. Charles Inslee Pardee, Mrs. J. Hobart Warren, Miss Callender, Miss De Forrest, Mrs. William H. Lee, Mr. Frederick Baldwin, Mr. Jules Montant, Mrs. J. Pierrepont Morgan, Mrs. William Douglas, Mrs. William Steinway, Mrs. Randolph, Mrs. Fish, Mrs. E. H. Harriman, Mr. Gerrit Smith and Miss Corbin.—"Herald."

Mr. Seidl and German Opera.—It was finally decided at a meeting held last week at the residence of Dr. Carl Beck, in East Thirty-first street, to give a season of German opera next season under the conductorship of Mr. Anton Seidl.

Whether the opera will be given at the Metropolitan Opera House or at the Academy of Music has not been settled.

Mr. Seidl is highly pleased with the prospects. He said that he had been in communication with several artists in Germany for some months past, and that in all probability he would be able to secure a company that would enable him to produce not only the Wagner operas, but also those of Massenet, Rubinstein, Berlioz and Saint-Saëns. Among them were Alvary and Rothmühl, tenors; Miss Ternina, soprano, from Munich Mr. Sommer, baritone; Miss Mitschiner, of Dresden, and Mr. Schott, who is now in this city.

Mr. Seidl refused to give the names of the gentlemen who were financially aiding the scheme without their permission, but admitted that Mr. Steinway was among those

who were interested. Mr. Seidl also stated that he hoped to have the assistance of Mr. Van der Stucken in producing and conducting the operas.

Mr. Anton Schott, the tenor, who is also prominent in the movement, also spoke. He said that he hoped the Academy of Music would be selected, on account of the better opportunity it gives the actor and singer to do justice to his part. He quoted the Bayreuth building as being comparatively small, and Mr. Schott said that at the meeting it had been decided that the names of the promoters should not be mentioned, as their publication would detract from the artistic character of the work and make it appear as if the promoters sought notoriety.

Mr. Schott stated that it was intended to give the different productions as they were presented at the opera houses in Munich and Dresden.—"Herald."

The Platz Concert.—Stella Platz, a little pupil of Leopold Winkler was heard to much advantage at a concert arranged for her by her teacher at the Hotel Brunswick last Saturday afternoon. The little girl has a very musical touch, a considerable power of expression and for her years made a remarkably good impression. She played with her teacher the Wagner "Spinning Song," three solos by Jensen, Schytté and B. Godard, and with Messrs. Schnacher, Oehlhey and Winkler the Bach-Gounod "Ave Maria."

Mrs. Zippora Monteith, a recent addition to our sopranos, proved to be an exceptionally fine singer. She has a voice of great purity of intonation, much expression and flexibility, she has a wide range and she produces her higher notes without any apparent effort. Her numbers: Schubert's "Die Junge Nonne" and "It Was a Dream" and "Snowflakes," by Cowen, were artistically given and fully deserving of the applause she received. Mr. Winkler played Liszt's Sixth Hungarian Rhapsodie and Mr. Schnacher, baritone, and Ernest Oehlhey, cello, both contributed some admirable solos.

A Tribute to Korbay.—A loving cup of silver was presented last night to Francis de Korbay, the Hungarian composer, who, after a residence here of twenty years, is about to remove to London. The presentation was made at the house of ex-Judge Henry E. Howland, 14 West Ninth street.

The cup is 13 1/4 inches high, was designed by Paulding Farnham, and was made by Tiffany & Co. The composer's favorite "Reed Songs" are symbolized in a growth of reeds springing from the base and twining into two graceful handles, which suggest a heart. On the cup is this inscription:

FRANCIS KORBAY
E DONO AMICORUM
Pimpei Dulcis Hunc Fidibus Novis
Hunc Lesbio Sacrare Plectro
Teque Tuasque Decet Sorores.

Which translated reads:

Given by friends. Fair music, to render this man immortal with fresh strains and by the Lesbian lyre, becometh both thee and thy sisters.—Horace, Book I, Ode xxxv.

There were about eighty subscribers, among whom were ex-Judge and Mrs. Howland, Mr. and Mrs. J. Pierpont Morgan, Walter Damrosch, Mrs. John Gardner, Augustus St. Gaudens and Dr. and Mrs. William Draper.

Pittsburg Chamber Concerts.—The third chamber concert given at Pittsburg took place Tuesday evening of last week, Mrs. Elise Warren-Mechling, soprano, assisting. The program, which was graced by two dainty songs by Ad. M. Foerster, read in full as follows:

Trio, op. 70, No. 1 (Part I.).....Beethoven
Recitative and aria, No. 1.
"O' Zittre Nicht.".....Mozart
Aria No. 2, "Der Hoelle Rache.".....Mozart
Mrs. Mechling.
Concerto, op. 26.....Bruch
Prelude, Adagio and Finale.
Mr. Papenbrock.
Variationes Concertantes, op. 17.....Mendelssohn
Messrs. Retter and Burckhardt.
Three songs—
"Adoration".....Foerster
"My Margaret".....Bendel
"Wondrous is the Power".....Bendel
Mrs. Mechling.
Trio, op. 42.....Gade

Ohio Pupils.—The second recital given by pupils of Mr. Hermann Korthauer was given on Saturday afternoon, April 14, at his music rooms in Canton, Ohio. Mr. Korthauer is very well known for having been for years the leading pianist of Brooklyn, N. Y.

He has now made Northeastern Ohio the field of his labors and teaches in Cleveland, Akron, Massillon and Canton, from which places the pupils assembled for this musicale. Pupils' recitals are usually very tame and uninteresting affairs, but the ability shown in the artistic interpretation of the works rendered, as well as the thorough and excellent technical development of the pupils, showed the work of a master. Ohio is to be congratulated on the possession of so great a teacher.

Mr. Korthauer's work may be unhesitatingly compared with that of the greatest European teachers. If we mis-

take not Canton, Ohio, will be heard of before long as one of the centres of musical culture in the United States.

The following program was given:

Invention No. 8.....Bach
"Curious Story".....Schumann
"Child's Petition".....Schumann
"Playing Tag".....Schumann
"Happiness Enough".....Schumann
Miss Alice Lynch.
Sonata, op. 26.....Beethoven
Andante and variation.
Miss Florence Boyer.
Sonata, op. 2, No. 1, allegro.....Beethoven
Miss Helen Brewster.
Evening Song.....Schumann Ende vom Lind
Mr. Walter Goldsmith.
Prelude and fugue, C sharp major.....Bach
"Hark, Hark, the Lark".....Schubert-Liszt
Miss Alice Burton.
Mazurka, op. 59, No. 8.....Chopin
Miss Caroline M. Bolton.
Prelude and fugue, F sharp major.....Bach
Capriccio Brilliant.....Mendelssohn
Miss Francis J. Bolton.
"Oh, Jeannie is My Ain Love".....Korthauer
Mrs. Carolyn Bailey.
Sonata, op. 14, No. 2.....Beethoven
Mrs. J. A. Simonds.
Nocturne, op. 27, No. 21.....Chopin
Miss Lily Jackson.
Sonata, op. 28.....Beethoven
Andante and finale.
Mrs. Reginald H. Bulley.
"If My Love Were Like a Flower".....Korthauer
Miss Sarah Lavin.

Mrs. Pappenheim's Pupils.—The annual concert by the pupils of Mrs. Eugenie Pappenheim, given at Chickering Hall last Thursday evening, was a delightful affair and amply demonstrated the excellent results attained by the method of this veteran instructor. The pupils not only have developed voices of excellent quality, but they have been given the ability to use their gift to the fullest advantage. With such uniformly good results it is difficult to discriminate, but especial mention should be given Mrs. Schneeloch-Busse, Miss Jennie Cross, Miss Corinne Wiest and Mr. Goettler. The full program was as follows:

Chorus, "Charity".....Rossini
Misses Bordini, Howe, Mastaglio, Cross, Woehning, Hutshing.
Soli, Misses Belknap and Franko.
Aria from "The Huguenots".....Meyerbeer
Miss Elfrida Bordini.
Duo, "The Cobbler and the Fairy".....Ricci
Mrs. Schneeloch-Busse and Mr. Goettler.
Songs—
"In questa tomba".....Beethoven
"Remember Yet".....Bradley
Miss Paula Woehning.
Songs—
"Der Neugierige".....Schubert
"First Song".....Gumbert
Miss Rosa Franko.
Trio, from "The Secret Marriage".....Cimarosa
Misses Wiest, Belknap and Hutshing.
Songs—
"Summertime".....Goring Thomas
"Tersita mia".....Pyrenean Melody
Miss Jennie Cross.
Polonaise, from "Mignon".....Ambrose Thomas
Miss Corinne Wiest.
Song, "Ashore" (Darling).....Trotter
Mr. Charles A. Goettler.
Waltz, "Parla".....Arditi
Miss Cecile Belknap.
Trio, "Tre Vivandiere".....Schira
Misses Wiest, Franko and Cross with drum obligato by Mr. Senia.
Staccato polka.....Mulder
Mrs. Schneeloch-Busse.
Duo, "Hark to the Mandolin".....Parker
Misses Bordini and Woehning.
Trio, from "Merry Wives of Windsor".....Nicolai
Misses Hutshing, Woehning and Mr. Goettler.

The hall was crowded by an appreciative audience and there was an abundance of floral offerings.

Dr. Ziegfeld's Puzzle.—The Dr. F. Ziegfeld puzzle which is published in the "Sunday Inter-Ocean," April 22, is one of the most unique and interesting puzzles ever placed before the public. In its invention and arrangement Dr. Ziegfeld has devised a most clever bit of work, which will prove as great a study to musicians as to the general public.

He has taken eight measures from the most popular airs from each of nine favorite operas, has transposed them all into the same key, and has rearranged and interwoven these 72 measures in such a way that hardly 2 measures of the same opera follow each other consecutively, although the continuous 72 measures form a perfect composition by themselves, the melody being complete.

To answer this puzzle correctly it is necessary to cut these 72 measures, rearrange the 8 measures of each of the nine operas, and put them in their original form, placing beneath each selection the correct title of the opera from which it is taken, and the full name of its composer. In addition to the regular prizes of \$200 offered by the "Sunday Inter-Ocean," the Chicago Musical College offers two scholarships, one for the first correct solution from readers in the city, and one for the first correct solution from out of town readers. These scholarships entitle the holder to free instruction to the value of one hundred dollars (\$100) from the director of either the piano, the vocal, or the

violin department of the Chicago Musical College.—Chicago "Inter-Ocean."

At Indianapolis.—The second concert of the Kammer Musik Club, of Indianapolis, was given last Wednesday evening, with this program:

Quintet, allegro brillante.....Schumann
Song, "Death and the Maiden".....Schubert
Quartet, variations from op. posth.....Schubert
Songs—
"Bird, Say Whither Thy Flight".....Robert Franz
"Mother, Oh Sing Me to Rest".....Robert Franz
Quartet—
Gavot.....Bazin
"Loin du bal".....Gillet
"Moment Musical".....Schubert
(Arranged by Schellschmidt.)
Quartet, No. 14.....Mozart
Allegro—ma non troppo.
Andante—menuetto.
Allegro vivace.
Songs—
"Rappelle-toi".....Ethelbert Nevin
"Hungarian Melody".....Arranged by Francis Korbay
"The Nightingale".....Leo Delibes
Quartet, "The Invitation to the Dance".....Weber

The work of the quartet, as well as of the assisting artists, Miss V. V. Nicholas, mezzo soprano, and Jeanette Crouse, piano, is highly praised by those who were present.

Death of a Singer.—On Wednesday last died at No. 147 Pierrepont street, Brooklyn, Mrs. Frederick C. Packard, known in former years as Miss Julia Gaylor, an American singer who won a reputation in English opera fifteen years ago, principally in England.

For many years Miss Gaylor was the prima donna of the Carl Rosa Opera Company, and was immensely popular in every part of the United Kingdom whenever she appeared. She made some of her greatest earlier successes in operas like Sir Julius Benedict's "Lily of Killarney," and works of a similar character. Later she assumed such rôles in the Wagner operas as "Senta" in the "Flying Dutchman," "Elsa" in "Lohengrin" and "Elizabeth" in "Tannhäuser," and won the applause of the London critics for her soulful and beautiful work.

She married Mr. Frederick C. Packard, who was at the time the leading tenor in the Carl Rosa Opera Company, and with him returned to this country some years ago. They took up their residence in Brooklyn, devoting themselves to music. Mrs. Packard died from heart failure. She was buried at Hartford on Friday last.—"Herald."

A Pupil of Leefson.—Miss Mary E. Hallock, a pupil of Mauritz Leefson, of Philadelphia, gave a piano recital at that place on Monday evening of last week, when she received much praise for her excellent playing.

Mr. Steinway Has Accepted.—Mr. William Steinway has accepted a position on the general committee of Mr. Damrosch's Wagner Society, and has sent in his name with a check for \$1,000 toward the same.

A Penny Reception.—The Chicago Cottage Organ Company has tendered a reception to Misses Irene and Olga Penny, to be given Friday evening at the waterrooms.

Hans von Schiller.—Hans von Schiller, of the Chicago Musical College, will give a piano recital at Lyon, Potter & Co.'s Hall, Chicago, on the evening of May 4. An interesting program is promised.

Miss Riego's Concert.—Miss Amalia Riego, a pupil of Jennie Lind, will give a song recital at Hardman Hall on Saturday afternoon. An enjoyable program is promised, and the affair should be an interesting one.

A Music Library for Cincinnati.—The public library board of Cincinnati will purchase the music library of Dr. Reuter, of Vassar College. The cost is stated as \$2,700, though it is said to be worth \$10,000.

A YOUNG German lady, diplomaed for piano, harmony and counterpoint in Raff Conservatory, Frankfurt-on-the-Main, Germany, seeks position in a prominent conservatory. Address A. B., care of THE MUSICAL COURIER.

ARTIST pianist and teacher wanted by a leading Conservatory of Music. Only those who have the ability to win prominent position in highest musical circles need apply. Give reference and lowest salary. Address G. C. R., care of THE MUSICAL COURIER, New York.

WANTED—A first-class teacher of piano and violin-cello, one who is an able soloist on 'cello. Address with full particulars, D. E., care of THE MUSICAL COURIER.

WANTED—Two teachers of piano (male) who use the Virgil system, to join faculty of a prominent conservatory. Give full particulars and lowest salary. "Conservatory," care of THE MUSICAL COURIER.

WANTED—A well-known New York contralto desires engagement with a first-class, reliable concert company. Address "Malibran," care of THE MUSICAL COURIER.

WANTED by a pianist who has studied abroad for four years and who contemplates returning to America next spring, a position as teacher of the piano at a well established conservatory or academy. Address "K. R.," office of THE MUSICAL COURIER, 10 Union Square, W., New York city.



BOSTON, Mass., April 23, 1894.

"THE Maid of Plymouth," a comic opera in two acts, text by Clay M. Greene and music by T. Pearsal Thorne, was given for the first time in Boston by the Bostonians at the Tremont Theatre the 16th. Mr. Studley conducted. The cast was as follows:

The Elder.....	H. C. Barnabee
Miles Standish.....	Eugene Cowles
John Alden.....	Edgar Temple
Hobomok.....	Geo. Frothingham
Sir Lovesby Montague.....	Mena Cleary
Priscilla.....	Margaret Reid
Masconoma.....	Jessie B. Davis
Primrose.....	Bertha Waltzinger
Dame Prudence.....	Josephine Bartlett

Mr. Greene is not the first that has taken the charming story of Standish, Alden and Priscilla as a foundation for an operetta libretto. Some years ago Mr. John T. Wheelwright wrote a libretto, "Priscilla," and gave it to Mr. Timothy Adamowski to set it to music. Mr. Adamowski, I am told, treated the Pilgrim story in Hungarian fashion, with musical digressions in Bohemian and Polish. This operetta was never produced. Then Messrs. Coolidge and Surrette made an operetta, "Priscilla," that was given here and in neighboring towns with considerable success. Messrs. Wheelwright and Coolidge treated the simple story with respect, and in each libretto the courtship was the reason for the work.

But Mr. Greene has turned this pretty idyl into a cheap and dull burlesque. According to him the women of Plymouth were a restless lot, itching to throw themselves into the arms of the first loud gallants who should sail into the harbor. Miles Standish is a braggart, pursued in love by a liquorish old maid and an impossible Indian girl. John Alden is a poor thing without brains and without an excuse for "Priscilla's" love. "Priscilla" is a forward minx. The "Elder" is a canting humbug, with incongruous remarks about Westminster Abbey and with goat-like propensities which are aroused by the sight of a woman's stockings. He has nervous spasms when a brazen baggage from London displays freely her petticoat and its contents. There is a comic Indian with traditional lines, a figure borrowed, by the way, from "The Princess Toto." There are English sailors who wear the costume of Neapolitan fishers.

No doubt Mr. Greene would say in reply: "But why take my machine seriously? I have written a burlesque."

Here enters the question of taste. There are some that undoubtedly are willing to see one of the few romantic episodes in Pilgrim life thus degraded. To them the simple, stern, bigoted lives of early settlers are exquisite food for guffaws, an excuse for unbuttoning the waistband after a heavy dinner. They might also relish keenly the sight of General Washington in a topical song and Lincoln and Stanton in their great double song and dance, introducing popular specialties.

And, by way of digression, consider for a moment the topical song, so flouted by us in our sternly artistic moments. Is it not of most venerable age? Was not the Parabasis in the Greek comedy, the digression sung by the chorus, stuffed with personal allusions, political gags, roasts of rivals, and which had absolutely nothing to do with the plot—was not this a topical song? I owe the suggestion to Mr. Rowbotham.

Let us go back to Mr. Greene, who, I hear, is a good fellow, and does not claim to be an Aristophanes with or without a topical song. And let us waive the question of taste. If the book were well constructed or witty, all might be forgiven. Alas, the plot is a ramble. The one dramatic situation, the wooing of John for Miles, which admits of a charming, romantic, or if you please, delicately humorous duet, is frittered away. John first speaks curtly in the first act. And in the second act the ninny-hammer maunders along as though he were a transmigrated King Marke.

Then with my friend Mr. F. H. Jenks, of the "Transcript" I am tired to death of the woman in operetta who, intent on marriage, is always pursuing a man. No modern operetta seems to be complete without one; and here in "The Maid of Plymouth" there are four, if "Priscilla" is included. But the flavor of the joke was lost years ago.

There are some good lines in the libretto, but they shine chiefly by aid of the dull setting.

Nor have I the heart to speak at length concerning Mr. Thorne's music. You have heard it. Perhaps you remem-

ber some of it. If you do not, why should I recall it to your mind? There is a simplicity that is the art of arts; but such is not the simplicity of Mr. Thorne's music. Tum, tum—tum, tum, varied occasionally by Lum, tum, tum. They that object to restless tonality should summer and winter with "The Maid of Plymouth."

After hearing this operetta any one of Mr. de Koven's volumes of "Elegant Extracts" seems an inspired work.

The performance was vocally excellent, as a rule, though I did not care for Mr. Temple. Miss Reid, Miss Waltzinger, Mrs. Davis and Messrs. Cowles and Frothingham gave the audience much pleasure. I should like to hear Miss Reid in an operetta where she had something to do.

The audience, made up for the most part of friends of the members of the company, was kindly disposed, and there was applause, and there were "floral tributes."

I have been told for nearly twenty years that Mr. Barnabee is a comedian of extraordinary powers but he is such an admirable actor that he has never allowed me to recognize his ability. I do not ask that an operetta jester should answer fully the crucial test of supreme excellence: that "he makes a man go out in the woods and laugh all alone by himself," as Hannibal of New Haven used to say to the Yale students of twenty years ago. Others laugh immoderately if Mr. Barnabee merely says "It's a fine day;" so I attribute my lack of appreciation to an imperfect sympathy. Nor is this comedian funnier to me because he now insists on spreading his name on program and poster as Henry Clay Barnabee.

The girls of several neighboring towns have served the purposes of librettists of operetta. The "Maid of Salem" appeared in "Puritania." "The Maid of Plymouth" has been at the Tremont Theatre. The Young Lady of Gloucester, it is true, is as yet only known to the poet, but she will undoubtedly be set to music. Where is "The Maid of Marblehead," an operetta, dialogue by William M. Browne, lyrics by Arthur Macy and music by Edgar Newcomb, all Bostonians? The work is said to be fresh and delightful. There is desire to see and hear it. Why is it not produced?

* * *

Mr. B. L. Whelpley gave a piano recital last Monday afternoon in Bumstead Hall. The program was unconventional and not too long, and while all the numbers were not of equal and deep interest they were nevertheless all worth a hearing. The program was as follows:

Variations on a theme by Paganini.....	Brahms
Polonaise Fantaisie, op. 61.....	Chopin
"Hark, hark, the lark".....	Schubert-Liszt
"Thou art the rest".....	Schubert-Liszt
"Forest Elves".....	Schytte
"In the Troika".....	Tschaikowsky
Ballade, E minor.....	Reinecke
Russian Fantasia.....	Naprapnik

Mr. Whelpley's playing is characterized by general carelessness and a sobriety of taste rather than by any display of marked temperament, and yet his program was not without occasional brilliancy. In the fantasia by Naprapnik his technic was shown to advantage. The pieces by Schytte and Tschaikowsky, as played by him, were particularly pleasing.

I have never heard Naprapnik's Russian fantasia with orchestra. With a second piano part it does not make a strong impression, and the tunes seem strung together without deep conviction or artistic result. The second piano part was played by Mr. B. J. Lang.

* * *

Mr. Max Heinrich and Mr. Arthur Whiting, assisted by Mr. Otto Roth, gave a concert in Steiner Hall the 16th. As I was at the performance of "The Maid of Plymouth" may I be permitted to quote Mr. Apthorp's article that appeared in the "Transcript" of the 17th. The main subject, the one treated most lovingly by Mr. Apthorp, is one that will appeal to many. I confess when I read it I was consumed with a raging thirst, devoured by a lust to whiffle, quaff, carouse, and I longed for an inexhaustible barrel, worthy of honest men who are "drinkers of the first edition and gouty blades of the highest degree." Carouse, "gar aus," empty the bowl! "Carrow'sd Potations, pottle-deepe." "Carousing tospot German souldiers, when they are most plunged in their cups and as drunke as rats." Or "garousers," as in Sir Walter Raleigh; or "Karousing," as in Moryson. In other words are you now ready for Mr. Apthorp's disquisition on Heinrich's performance of Jensen's musical setting of Scheffel's drinking songs?

By the way, I should like to see an edition of these poems Englished, then edited carefully and with copious annotations by Gen. Neal Dow, of Maine. By its side I long to put Dr. Parkhurst's gloss on Catullus, and "M. Valerius Martialis et in eum Antonii Comstockii Observationes."

But this is getting to be as bad as "The Story of the King of Bohemia and his Seven Castles." Remember first, however, that Mr. Apthorp's article appeared in a newspaper which, though it talks much of Ibsen and Browning and isms and fads, yet plumes itself on being a fireside, tea-table companion.

At last. Mr. Athorp now talks. But first mark you—on second thoughts read for yourself:

Last evening's program was as follows:

"Gaudeamus," twelve songs, opus 40.....	Adolf Jensen
"The Departure".....	
"Song of the Traveling Students".....	
"Old Assyrian Song".....	
"The Maulbronn Fugue".....	
"Hildebrand".....	
"The Return".....	

Mr. Heinrich and Mr. Whiting.

"Swedish Dances," opus 68.....	Max Bruch
Mr. Roth and Mr. Whiting.	

"Gaudeamus," twelve songs, opus 40.....	Adolf Jensen
"Perkeo".....	

"The Vintage of '65."

"The Three Villages" I.....

"The Three Villages" II.....

"The Three Villages" III.....

"The Welcome."

Mr. Heinrich and Mr. Whiting.

A couple of weeks ago there were probably few people in Boston who had even heard of the Scheffel-Jensen "Gaudeamus." It is an unique work; we, at least, have never heard anything like it before. It would be misleading to call it a cyclis of drinking songs, although the poems have all to do with wine. All nations have sung the praise of Bacchus, with what of Bacchic fervor and poetic imagination they have; but none has done so with more inspiration than the German. Wilhelm Hauff struck the typical keynote of Teutonic wine worship in his admirable "Wer seines Leibes Alter zählet nach Nachten, die er froh durchwacht," and his wondrously poetic and imaginative prose rhapsody, "Phantasien in Bremer Rathskeller." There is something almost religious in the fervor of those wine rhapsodies. Scheffel shows a touch of this, too, though his "Gaudeamus" is in a wilder vein, fantastic rather than fanciful, with no little of the reckless, devil-may-care spirit of the old "Ich gehe meinen Schlenkrian und thu' was mir gefallt" running through his verses. Their enthusiasm has the ring of undisciplined, almost audacious genuineness. Other than genuine the poems could not well be; Scheffel's wine worship was based on what the French naturalists would call "very accurate and copious documents;" he died of drink! And yet one cannot but love a bacchanalian of his kidney; there is a rather profound philosophical side to his Rodenstein's "Von vielen Trinken spricht man je, doch nie vom vielen Dursten!"—"People always talk about the hard drinking, but never about the hard thirsting!" (We quote from memory).

Jensen's songs to these poems fairly took us by surprise. Jensen was a man of very distinct individuality as a composer, but, as it had always seemed to us, not of particularly noteworthy calibre. The best things we had known by him were his delightful "Wanderbilder" for piano. But in this "Gaudeamus" he shows not only his familiar, charming self—as we see it in the "Wanderbilder"—but a vigor, strength and firmness of musical balance that we had not suspected in him. The songs combine a good deal of the simple, hearty, popular melodic essence we find in Methfessel and others of the quasi-official Comers writers, with the larger and more developed style of Schubert and Schumann, and not a little of that sustained "epic" power to be found in Carl Loewe. In solidity of structure, strength of harmony and vivid poetic picturesqueness of style, these songs are simply wonderful. We should not hesitate to call the "Gaudeamus" the most important work in the field of song writing that has been brought out here for a good while.

Now and then one finds a passing hint at Wagner; for Jensen was an enthusiastic Wagner lover. His little suggestion of the night watchman in the "Meistersinger" is rather an imitation than a plagiarism; and one can easily forgive him when he lets Rodenstein burst out fairly and squarely into the "Spring and Love" motive from the same work. Poor Jensen!—poor, as "Mephisto" says, "in the very widest sense" he had earned the right to crib a measure or two from Wagner; for did he not, with light purse and feeble health, go all the way from Berlin to Munich in 1865 to hear the first performance of "Tristan," and then, the performance being postponed and his leave of absence run out, have to leave Munich for home on the very day before the work was given? That was a disappointment worth growling about! Already in his "Wanderbilder" Jensen had shown that he knew something about the poetic side of wine; there are passages in the "Im Wirthshaus" of singularly graphic picturesqueness in this direction. And here in the "Gaudeamus" he has let himself go with a freedom of Bacchic fervor that leaves nothing to be desired. He sparkles and glows like fine Steinberger in the glass!

If it seems, from one point of view, rather humiliatingly late to make acquaintance with a work like the "Gaudeamus" now, when we know so many far inferior things by heart we can easily console ourselves for waiting until the predestined singer could show them to us in their true light. Now and henceforth the "Gaudeamus Lieder" are Mr. Max Heinrich's songs; let any other singer try them who dare! and break his neck on them. He has made them his own by right of conquest, by right of being just the man of all others to sing them. His singing was simply superb! More need not be said of it. Mr. Whiting played the accompaniments—no light task—splendidly.

Mr. Roth played the exceedingly charming little Swedish dances by Max Bruch admirably, making them just the right sort of intermezzo between the two halves of the "Gaudeamus." In grace of style and warmth of feeling his playing was exquisite; and he could not have been more sympathetically accompanied than by Mr. Whiting. Upon the whole, the concert was one to be rubricated in any music lover's calendar. And all this rich musical banquet was spread for a couple of handfuls of people! Ah! chers Bostonians! as Berlioz might have said.

* * *

Mr. Carl Zerrahn has been for forty years without interruption the conductor of the Händel and Haydn. This is indeed a remarkable record. Do you know whether it has been equalled, or possibly surpassed in the history of music? In recognition of his faithful services, a testimonial concert was given to him by the Händel and Haydn in Music Hall, the 18th. At 7 o'clock the Society met in Bumstead Hall, and Col. A. Parker Browne, the president of the society, made a short speech and then presented Mr. Zerrahn with a handsome gold medal, set with diamonds and other precious stones, and suitably inscribed. Mr. Zerrahn replied in a still shorter speech. After this ceremony the oratorio "Elijah" was sung. The singers and the orchestra volunteered their services. The former were Miss Juch, Miss Edmonds, Miss Little, Messrs. Geo. J. Parker, Geo. W. Want, Max Heinrich and D. M. Babcock. The

orchestra was made up of Symphony men with Mr. Kneisel at the head. Mr. Lang was the organist. The hall was crowded. The audience rose as Mr. Zerrahn entered, and orchestral honors were paid him. There was enthusiasm throughout the evening. In view of the nature of the performance criticism would be out of place.

It was in 1854 that Mr. Carl Bergmann, the conductor of the Händel and Haydn, resigned, and on his recommendation Mr. Zerrahn was appointed as his successor. The first concert under the new conductor was in Music Hall, December 3, 1854, and the oratorio was "Elijah." The concert began at 7 o'clock. The tickets were 50 cents apiece. There was a severe storm raging, but there was an audience of 2,000. The Boston "Journal" of the 4th said in its review of the concert that "there was a promptness, a vitality, attention to expression, and everything that goes to make up a splendid choral performance, which we have never before witnessed in the singing of this society. Mr. Zerrahn appeared to be thoroughly imbued with the spirit of the music, and there was magnetism, energy and life in every motion."

Think of the tact and good nature that must have been exercised by Mr. Zerrahn during these forty years. Remember also that it was pioneer service at first in Boston, and afterward throughout New England. Truly a useful life, one devoted to the advancement of music. I know of no more appreciative tribute to this veteran than that paid by the late John S. Dwight: "A well-trained musician, quick to recognize shortcomings, but at the same time fully conscious that some of these must be overlooked in order to gain the maximum of attainment possible from a body of amateur singers, brought together at weekly intervals during a portion of the year. With eminently good judgment as to what he could command, with unflinching patience and good humor, and many popular qualities, Zerrahn soon won and has always kept the esteem and confidence of the chorus, whose members will bear from him a sudden and sometimes sharp rebuke or a playful bit of sarcastic comment which from anyone else would rouse their opposition and generate ill feeling."

Mr. Zerrahn, who is now nearly sixty-eight years old, will go to Germany this summer, visiting Mecklenburg, where he is at home, and then traveling leisurely through Germany. May he have a pleasant journey, and may he return refreshed to the city where he is appreciated and beloved!

The program of the twenty-third Symphony concert, given last evening, was as follows:

Prelude to "Edipus Tyrannus" of Sophocles..... J. K. Paine
Recitative and aria, "Non mi dir, bell' idol mio," from
"Don Giovanni"..... Mozart
Symphony No. 4, in E minor..... Brahms
Aria from "Herodiade," "Il est bon, il est doux"..... Massenet
Overture to "König Stephan"..... Beethoven

The catholicity of the management of Music Hall is admirable, never to be too much praised. Thursday night Mr. "Joe" Walcott knocked out Mr. "Tom Tracy," the champion welterweight, so that he was "done" and could not be persuaded to stand on his feet. Last night Mr. Paur had a lively set-to with Johannes Brahms, the heavyweight of Vienna. Betting on the result was pretty even, although slight odds were offered on Brahms by some who recognized him as a dead game sport and a glutton for punishment. The audience decided in favor of Mr. Paur, and there was great cheering. A few thought, however, that Mr. Paur had the worst of it.

Miss Antoinette Trebelli was the singer. She has an agreeable voice, which has been admirably trained. Her technique in cantabile or bravura responded fully last evening to the demands made upon it. She sings with delightful ease; there are no facial contortions; there is no apparent and distressing jugulation. The modesty and the grace of the singer enlarged the pleasure given by her song.

It was also a pleasure to hear the noble overture of Professor Paine. The spirit of Grecian tragedy is in this free, fluent and passionate music. The passion is never forced; there is no merely boisterous lament; and in the stormiest passages there is form and there is beauty.

The program of next Saturday's Symphony concert, the last of the season, will be as follows: Wagner, "Huldigung's March;" Liszt's "Mephisto" waltz; Schumann's "Genoveva" overture, and Beethoven's Sixth symphony.

Thursday, the 19th, was a holiday here, and the night before bellringers from England pulled the ropes of the Christ Church bells, which have been put in order chiefly through the activity of Miss Charlotte W. Hawes, as I am informed. These bells are said to be the first ever brought to the United States. They were cast at the foundry of Abel Rudhall, Gloucester, England, and were put in place in 1744. Governor Greenhalge, last Wednesday night, made an extraordinary speech in which, through lack of tact or common courtesy, he threw verbal cold water on the chimies and those interested in them.

It is said that the promenade concerts will begin May 12. Mr. H. W. Parker's new suite for violin and piano will be played for the first time Wednesday afternoon at a concert given by Messrs. Arthur Whiting and T. Adamowsky.

Mr. and Mrs. Emil Paur will give piano recitals in Steinert Hall, May 1 and 7. Mr. Paur is at present much interested in his garden in Jamaica Plain. He keeps hens.

PHILIP HALE.



THE supplementary season of opera in Italian and French at the Metropolitan Opera House, under the management of Messrs. Abbey and Grau, began Monday evening of last week with a performance of "Faust." Melba was the "Marguerite," and the De Reszké brothers, Lassalle, Scalchi and Bauermeister, comprised the remainder of the cast. Mancinelli conducted. Tuesday evening "Carmen" was sung by Calvé, Eames, Ancona, De Lucia, Bauermeister and Ibles. Beignani conducted. The much talked of and regretted incident occurred at this performance, and was partially precipitated through Ancona's ill-advised action in attempting to make Calvé and Eames clasp hands.

Wednesday evening "Aida" was given for the first time in its entirety this season, and a most excellent performance it was. Nordica in the title rôle fairly outdid herself and surprised her admirers by the fervor of her singing and the improvement in her acting. Guercia was an incompetent "Amneris," Lasalle made a fierce "Amonasro" and Edouard De Reszké an imposing "Ramfis." Vigna's "Rhadames" was better than we had hoped for. Beignani conducted. The mise-en-scène very effective and interpretation a vigorous one.

Thursday evening Massenet's "Werther" was sung for the first time in this city. Friday evening "Lohengrin" was announced, but owing to the illness of Fursch-Madi, Guercia and Domenech, "Semiramide" was substituted, Clara Poole-King, the best "Ortrud" on the English stage, was sent for by Mr. Grau, but unfortunately she was en route from Montreal and did not reach the city until 9 o'clock Friday evening. So we were treated once again to Rossini's roccoco collection of vocal studies. Melba, Scalchi, Edouard De Reszké were the principals. Mancinelli conducted.

At the Saturday matinée "Romeo and Juliet" was given before an enormous house. The DeReszkés and Eames sang. On Monday night "L'Africaine" was to have been given for the first time this season. Last night "Cavalleria Rusticana" and "I Pagliacci" was announced. Tonight "Faust" is to be sung and this afternoon "Carmen" will be given for the last time this season. To-morrow night "Lucia" and on Friday, the last night of the opera, an extraordinary bill is offered consisting of acts from "Carmen," "Romeo and Juliet," "L'Africaine," "Werther" and "Hamlet." Calvé, Melba, Eames, the De Reszkés, Lassalle, Vignas, De Lucia and Nordica will participate. The supplementary season has financially been very successful.

Massenet's "Werther."

Massenet's "Werther" was sung with this cast:

Charlotte.....Mrs. Emma Eames
Sophie.....Mrs. Sigrid Arnoldson
Albert.....Mr. Martapoura
Le Bailly.....Mr. Carbone
Schmidt.....Mr. Guetary
Johann.....Mr. De Vaschetti
Werther.....Mr. Jean De Reszké

Conductor, Mr. Mancinelli.

No one can fail to notice the marked mastery over his material that Massenet has in "Werther." It is a great improvement on his "Manon," and if the book had dramatic possibilities we might have had something cast in a larger dramatic mold. But what could a composer do with a book which is totally devoid of action until the close of the third act? For the first two acts we find "Werther" singing of his passion for "Charlotte," while that estimable lady calmly cuts bread and butter for the children and otherwise behaves most decorously. She cuts little figure in the work until the third act, and there she has some pretty, but not very distinctive music to sing, and the impassioned duo with "Werther" the most dramatic number of the work.

The best numbers of the opera are sung by "Werther," and they are all of a pattern. There are two pretty arias for "Sophie," conceived in a most delicate vein and scored exquisitely. Indeed for the instrumentation throughout we can hardly find terms warm enough to express our admiration. A born colorist, Massenet, without being a composer fecund in thematic invention, works with such unerring taste and feeling for nuance that you forget the weakness of the book of "Werther," its sluggish action and its inconsequential story, in the wealth of details which

Massenet has lavished on the orchestral partition. The few leading motives are handled effectively, and the introduction of the "Noël, Noël" at the close, after "Werther" has shot himself, is very striking. The music which accompanies the tableau is also well-made.

The opening prelude gives us a taste of the musical contrast of the work, but after all said and done "Werther's" solo "Lorsque l'enfant revient d'un voyage," and the duo already referred to are the most captivating music in the opera. For the sake of getting a stronger dramatic effect in the third act M. de Reszké lowered the curtain immediately after the duo. "Albert's" entrance and the incident of sending the pistols to "Werther" made a brief episode. Then follows the snowy tableau and the dying scene of "Werther" which was luckily cut. M. Mancinelli also made some judicious cuts in the second act.

The stage management at the last was very clever. Mr. Parry is to be congratulated. "Werther" will be caviare to the general, but to musicians it will appeal on account of its delicacy of workmanship. Vocally it is a string of romances and duos of rather a sentimental character. Jean De Reszké was superb as "Werther." He never during the past season sang with such fire and feeling. Emma Eames looked the part and gavethe "Letter" aria with intelligence.

The other characters were well cast. "Werther" is a masterpiece in miniature.

Gerard-Thies Evening of Song.

MISS LOUISE GERARD, soprano, and Mr. Albert Thies, tenor, both well-known vocalists and teachers, gave a concert last Monday evening, April 23.

The 400 that comfortably filled Chamber Music Hall evidently knew what pleased them, for every number on the program was encored.

Miss Gerard showed her versatility by interpreting Mascagni and Haydn in one number, three songs from the Persian, by Rubinstein; songs by Fairlamb and Bartlett; also appearing in a couple of duets with Mr. Thies. The lady combines a fine presence with unusually excellent vocal accomplishments, and richly deserved the applause which was showered on her during the evening.

Mr. Thies sang the numbers allotted to him in graceful style. These artists had the assistance on this occasion of Mrs. Flavia Van den Hende, the cellist, who played a tarantelle by Lindner, an andante by Goltermann and a mazurka by Popper with accustomed virtuosity. She was accompanied by Mr. Rhode, while Miss K. Vashti Baxter was the accompanist for Miss Gerard and Mr. Thies.

A second Gerard-Thies evening of song is announced for next Monday evening, April 30, on which occasion Mr. Victor Herbert will assist.

Musical Items.

Mary Chatterton in New York.—Among the members of Oscar Barrett's company from London now in New York and playing "Cinderella" at Abbey's Theatre is Miss Mary Chatterton, the great-niece of the late Balsir Chatterton, harpist to the Queen. She will play the old harp part in "Cinderella," the harp being an Erard that took the prize in the Exposition of 1851 and is the instrument that was originally presented to her great-uncle, the renowned harpist.

American Conservatory Concert.—Under the auspices of the American Conservatory of Music, of Chicago, Mr. John J. Hattstaedt, director, a piano recital was given at Weber Music Hall last Wednesday evening, Mr. Allen H. Spencer being the pianist of the occasion, Mrs. Ragna Linne, soprano, and Mr. Adolph Weidig, violinist, assisting. In addition to a number of selections played by Mr. Spencer, Mrs. Ragna Linne sang songs by Saint-Saëns and Mattei, and Mr. Weidig played with Mr. Spencer a piano and violin sonata, op. 105, by Schumann.

Mr. Carl's Springtide Concerts.—The first of Mr. Carl's springtide concerts at the First Presbyterian Church, Fifth avenue and Twelfth street, will occur on Friday evening of this week at 8 o'clock, and will be free to the public. Mr. Carl will play several novelties and be assisted by Miss Kathrin Hilke, soprano; Mr. Luther Gail Allen, baritone, and Mr. Hubert Arnold, violinist, and the following program will be given:

Passacaglia.....Girolamo Frescobaldi
Prelude in A major.....Arcangelo Corelli
Marche Religieuse (first time).....Aloys Clausmann
(Dedicated to Mr. Carl.)
Scherzo in E major.....Eugene Gigout
Violin solo, romance.....Svensden
Mr. Hubert Arnold.
Gavot (dans le style ancien). (Requested).....Ch. Neustedt
Savoyard chant (new).....Herbert W. Wareing
Finale from the fourth sonata.....Alex. Guilman
Aria, "Un Ballo de Maschera".....Verdi
Miss Kathrin Hilke.
A Vision.....Rudolph Bibl
Canzona (first time).....Samuel Rousseau
(Dedicated to Mr. Carl.)
Marche Héroïque.....Camille Saint-Saëns
Aria, "O God have mercy" ("St. Paul").....Mendelssohn
Mr. Luther Gail Allen.
Festival music ("The Trumpeter").....V. Nessler

The second recital next week, Friday, May 4, at 8 o'clock, will be devoted entirely to the works of George Frederick Händel, and several well-known artists will assist Mr. Carl.



BINGHAMTON.

BINGHAMTON, N. Y., April 19, 1894.

THE list of artists for the music festival of the week of June 4—six concerts—is nearly complete, and comprises as large a list of recognized singers as the festivals of cities several times the size of this bring together. Lillian Blauvelt and Mary Howe-Lavin are to be the sopranos—both new in Binghamton. The former will do the oratorio work, so much of which she is doing at present, and successfully, while the advent of the latter, who will sing at the concerts, will be gladly heralded by local musicians who will be anxious to hear our own American girl sustain her recent foreign laurels, and compare her—if I may be permitted so saying—with last year's great concert soprano, Clementine De Vere-Sapio.

Dr. Carl E. Dufft and Guiseppa Campanari will also sing here for the first time in the baritone parts.

A. Hobert Smock has been engaged as tenore robusto. He is at the head of the Standard Bureau, of New York, and comes highly recommended.

The rest of the list need no introduction. Wm. H. Rieger, who, judging from the number of constant engagements, may be regarded perhaps as America's greatest oratorio tenor, will be gladly welcomed, as will also Dr. Carl Martin, basso, and Gertrude Edmunds, contralto. Our own Florence Brown-Shepherd has been again engaged as accompanist. She is at present the very acceptable organist at St. John's Church, Brooklyn, and accompanist for the New York vocal teacher, Edmund J. Myer, and has won golden opinions from the artists of former festivals.

Carl Zerrahn on account of a European trip will not be available this season, but Jules Jordan, of Providence, R. I. will conduct.

"The Creation" and "Forty-second Psalm" are the prescribed oratorios which with chorus and concert selections will go to make up the six concerts.

Three or four more artists are under consideration and may be added to the above.

The pleasant relations existing between the Orphean Quartet, of this city, and the Lotus Glee Club, of Boston, has brought about a condition of affairs whereby Creighton P. Adams will next season leave his old love, the first named quartet, and become identified with Lotus Club as its first tenor.

"Creight" will be greatly missed by a host of friends, especially by the Binghamton Opera Company, with whom he has so successfully sustained leading tenor rôles, and by the remaining three "orphans," Messrs. Weeks, Titchener and Fowler, who will seriously bemoan his loss, yet, nevertheless, all extend their heartiest wishes. Nature has endowed him with that rare gift, a tenor voice of a beautiful, satisfying quality, and no male quartet music is above its limitations. Added to this is a most genial disposition and a pleasing stage presence, which will combine to win him many laurels in his new field.

Robert Bruce, the baritone of the Temple Quartet, spent Sunday here, and sang Buck's "Fear not ye, O Israel" at the Presbyterian Church at the evening service. He has a voice of wide range and good control, and sings with a style that shows a true musical temperament and good schooling.

DENVER.

DENVER, April 13, 1894.

OUR musical season is practically over, though a few stray concerts will break the monotony now and then. On Saturday, April 7, Mr. Carlos Sobrino finished his series of five recitals, which were begun on March 10. Mrs. Sobrino sang twice at each concert, thus giving a pleasant variety to the programs. A Beethoven sonata was given at each recital, and the selections were for the most part very interesting. About the best work was the "William Tell" overture, Rossini-Liszt. As Sobrino remarked, it was endurable because Liszt arranged it. It is a curious fact that the selections which were newly studied received the best rendition.

The Stoeving Quartet concerts ended April 3. The fourth and fifth concerts were not specially interesting, but the last one was very enjoyable. Mr. Sobrino, pianist, and Miss Martyn Hart, contralto, were the soloists. Miss Hart has a beautiful voice, finely trained, but her singing is usually marred by such falsity of pitch that enjoyment of her performances is impossible. On this occasion, however, no such defect was noticeable, and her fine voice was greatly admired. Unfortunately her selection, "Let Me Dream Again," by Sullivan, was not.

On March 12 and 13 Sousa's Band gave a concert and matinée. The house was packed both times, and not even Paderewski received such glowing criticisms.

During March the Mendelssohn Quintet Club visited us. They were assisted by the Denver Mendelssohn Quartet.

The Easter music at St. John's Cathedral was very fine. A new cantata, by Henry Housley, the organist, was sung. The quartet was composed of Mrs. Sobrino, Miss Hart, Mr. Slack and Mr. Owen. A string orchestra assisted.

On March 27 a very fair performance of the "Creation" was given under Mr. Housley's direction. The soloists were Mrs. Sobrino, Mr. Vuille and Mr. Owen. The chorus did good work, showing a marked improvement over the Christmas performance. It happened to be a stormy night, which is such an unusual event in Colorado, that the audience was small in consequence.

Two weeks later it was repeated, and this time to a full house. Miss Madeline Brooks, soprano, sang in place of Mrs. Sobrino. The other soloists were the same.

Mr. Benjamin Jarecke, the young pianist, who recently gave a very successful concert, has opened a studio in one of our finest buildings. He is bound to be a favorite, not only on account of his music, but also on account of his modest bearing and agreeable personality.

Mrs. C. D. Smissaert, pianist, Mr. Stoeving, violinist, and Mr. Howard, baritone, are to give a concert in Greeley shortly.

CORDELIA D. SMISSAERT.

TWIN CITIES.

MINNEAPOLIS, Minn., April 13, 1894.

THE Minneapolis Choral Association scored an immense success in their rendition of Mendelssohn's "Elijah" on the evening of the 9th ult., with Plunket Greene in the leading rôle. The chorus had been training for many weeks, and expectation was raised very high in consequence, but they fully realized the most flattering hopes. One cannot speak too highly of their work. It was far in advance of anything they have yet accomplished, and that is saying a great deal; for as a choral society they compare favorably with similar organizations in other cities. Mr. Danz' full orchestra was out in force, and never have they furnished such exceptionally fine accompaniment as they did on this occasion. The Minneapolis Lady Quartet, composed of Mrs. F. D. Larabee, Miss Alberta Fisher, Miss Florence Smith and Mrs. T. A. Whitworth, and the Masonic Male Quartet—Messrs. W. B. Heath, Marshall, Root and Forbes—did excellent work. Both these quartets are remarkably good in quality and blending of voices and in artistic work. Mrs. J. H. Paine as the youth deserves commendation for her very pleasing rendition of the rôle.

Of course the soloist, Mr. Plunket Greene, was the centre of interest; his "Elijah" has been much heralded, but in naught were we disappointed; a rich, sympathetic voice, of great beauty and power, together with a finished style and poetic conception of the rôle.

His solos were well sung, but those which received the most enthusiastic recognition were "Though stricken, they have not grieved" and "It is enough, O Lord." I think Mr. Greene's success is due quite as much to his warm, poetic temperament as to his superior musical talent.

Mr. Greene gives a return concert on the evening of April 27, when he gives a song recital.

Mrs. Annie Rommeiss Thacker sang the contralto parts. Mrs. Thacker has been heard here before, and has many friends in Minneapolis. She has a voice of wide range and volume, well cultivated, and which she uses with much taste. All her numbers were well received, but "Oh, Rest in the Lord" brought out genuine enthusiasm, and Minneapolis woke up to a hearty applause. Mr. Charles A. Knorr, tenor, of Chicago, is a great favorite here, and there was no one but felt that it was almost cruel for him to try to sing, so evident was it that he was suffering intensely with cold in the throat. He did his best, however, and in the solo, "Man of God," his voice regained to some extent its usual power and brilliancy. Miss Helen O'Brien, a Minneapolis lady, took the soprano numbers. Although well-known in musical circles, still this was her first appearance in oratorio, and it is but small praise to say that she acquitted herself most creditably. To S. A. Baldwin, director, is due the high standing of the Choral Association, and to his great ambition in the field of art, and his untiring labors to bring about desired results, do we owe an immense debt of gratitude for the good work he accomplishes in our fair city.

On Thursday evening, April 12, the beautiful little Unitarian Church was well filled with a most appreciative audience of music lovers and friends of Claude Madden, violinist, this being his fourth concert of chamber music given during the season. Mr. Madden was assisted by H. E. Zoch, pianist; Mrs. Alice Blossom, contralto, and the Rubinstein Quartet, of which he is a member.

The program was a good one and excellently rendered. Mr. Madden played well, and his work received the applause it merited. On this occasion the celebrated "Kreutzer Sonata," op. 47, received a scholarly rendering by Mr. Madden and Mr. Zoch. Their reading and interpretation were entirely in accord. Mr. Madden is a soulful player, and at times the instrument told in almost human fashion the emotions which overwhelmed the player. The piano, under the calmer and more reposeful mood of Mr. Zoch, was the requisite power to hold and sustain the impassioned tone coloring of his brother artist. It is an interesting study in musical psychology to note the sympathy, or entire want of it, existing between artists.

The work of Mr. Madden and Mr. Zoch was particularly enjoyable in the second and third movements of this unrivaled sonata, and their audience most heartily applauded their performance.

Mr. Madden's solo numbers were: "Ballade," by Dvorák; "Romanze," by Svendsen, and a mazurka by Zarzycki, and these were played with his accustomed artistic finish. Mr. Zoch played two piano numbers—"Réverie," by Schott; "Gondoliera," by Liszt—both of which were well played. Mrs. Alice Blossom, contralto, recently returned from her studies in New York, was heard in three selections—"Ah, rendi mi," by Rossi, Tosti's "Ninnò" and a song by Helmund—each of which was well sung, although lacking in enthusiasm. The closing number, Haydn's quartet in D minor, was given by the Rubinstein String Quartet, and was scarcely equal to their usual work. However, it was by no means indifferently executed. The concert was a decided success, and Mr. Madden has every reason to know that his efforts to incite a love for this higher class of musical entertainment is most heartily appreciated by the genuine lovers of the best in music.

An excellent musical program was given at Plymouth Church by J. Warren Andrews, organist, and the Mozart String Quartet, under his able leadership, at the annual commencement of the

Minneapolis College of Physicians and Surgeons and the Minnesota College of Pharmacy.

ST. PAUL, April 11.

On the evening of Tuesday, the 10th inst., the St. Paul Choral Association gave an excellent rendition of "Elijah" in the People's Church. The soloists were the same as in Minneapolis, the changes being in the chorus and quartets. The Ladies' Quartet was composed of Mrs. P. O. Osborne, Mrs. D. F. Colville, Mrs. J. D. Thompson and Miss Elsie Shaw. The male quartet included Messrs. D. F. De Wolf, Chas. H. Bigelow, Jr., A. S. Willoughby and F. H. Garland. The instrumental music, furnished by full orchestra, was enriched by the pipe organ, under the skillful manipulations of J. Warren Andrews, of Minneapolis. Again did Plunket Greene score a most flattering success, and the "Saintly City" warmly applauded his artistic work. The other soloists, too, received well merited recognition for their exceptionally good work. The St. Paul Choral Association is always in good training, and their work is always excellent. The organ, too, adds much to the beautiful orchestral effects, and the performance of "Elijah" in St. Paul was a decided success.

ACTON HORTON.

BALTIMORE.

BALTIMORE, Md., April 20, 1894.

Editors The Musical Courier:

YOUR correspondent, "H. Slick, redivivus," regrets that there is so little occasion for a letter from Baltimore. What a pity he did not more fully appreciate this fact before writing the letter published in your issue of April 11.

"H. Slick, redivivus!" But why does he wait until the season has passed to emerge from his shell to tell the musical world (for he accomplishes this with any communication published by THE MUSICAL COURIER) that during an entire season there was nothing of musical importance worthy of a letter from Baltimore?

I am free to admit that the season has not been very brilliant; and while I never grow enthusiastic over the general work of the Peabody concerts, still there has been sufficient work of most decided merit at this season's concerts by Professors Burmeister, Wad and Randolph alone to justify a letter after each of these gentlemen's performances.

"H. Slick's" reference to organs and organists is simply ridiculous. Anyone taking the trouble to visit the Cathedral, Emmanuel Episcopal, Eutaw Place and Madison Avenue synagogues, Associated Reformed, First Presbyterian and dozens of other churches with new (and first-class organs will recognize the extravagance of "H. Slick's" assertion. As for the ridiculous pay that organists receive let anyone ask Edwin Aler, Harold Randolph, Robert Haslup, Fred. W. Wolf and others, how much truth there is in "H. Slick's" statement on the subject of organists' pay.

"H. Slick's" refers to the mechanical direction, and adds that this is what this community likes and applauds.

I am inclined to think that "H. Slick's" standard of this community's appreciation is too much measured by his own.

We do not claim a Seidl, Nikisch or Damrosch, and it must be likewise evident that we do not possess a Floersheim, Hale, &c., to chronicle our musical events; but what directors we have are not machine musicians, and J. C. Frank has certainly musical temperament and individuality.

"H. Slick" could find much to correct in the management of some of our musical institutions; but he must be considerate, and conscientiously so, of a community that is amply and justly discriminate when opportunity is afforded.

AMATEUR.

HARTFORD.

HARTFORD, Conn., April 21, 1894.

THE past week was a very interesting one musically. A song recital was given by Miss White at Homer Hall on the afternoon of April 16. The recital was principally miscellaneous songs from the time of Franz Schubert. Selections from many of the composers were given with a great deal of expression. The hall was completely filled by an appreciative audience.

George Grossmith entertained a large audience at Unity Hall with one of his refined entertainments. The program was a most enjoyable one throughout.

The Amphion Club, a local organization, gave the opera "Martha" Thursday and Friday, April 19 and 20, to well filled audiences, being ably assisted by Mrs. Nella Reardon Bergen, Mrs. V. P. Marwick, Mr. D. Parsons-Goodrich, of this city, and Mr. A. Montegriffo and J. C. Dempsey, of New York.

The principal rôles were well sung, and in the quartets, duets and trios the voices blended admirably. Mrs. Bergen and Mrs. Marwick are singers of high rank, and both received well merited applause and responded to several encores. The chorus was well balanced and reflects much credit on the conductor, E. J. Dooley. A series of free organ recitals (six in number) are being given under the auspices of the Society for Education Extension, the first one of the series being given W. C. Hammond, Holyoke, Mass., April 13. Mr. Hammond is an organist of rare ability and gave a very pleasing program.

The second recital was given April 20 by our leading organist, N. H. Allen. The program was of a high order and rendered in

an artistic manner by Mr. Allen, who has few equals as an organist. Following is the program:

Prelude in E flat major.....

Pastorale in F major.....

Choral vespers—

“Es ist gewisslich an der Zeit”.....

“Ich ruf zu Dir, Herr Jesu Christ”.....

Transcriptions—

Funeral March.....

Polonaise Militaire.....

Nocturne in G minor.....

March in C major.....

Cantilène in A flat major.....

Toccata in D minor.....

S. P. Warren, the well-known organist, of New York, will close the series on May 18. The May Festival has been postponed owing to the lack of interest among the musical people.

N. B. PRATT.

CHICAGO.

CHICAGO, April 20, 1894.

THE Abbey-Grau Opera Company gave the following operas during its four weeks' season in this city: Bizet, "Carmen," 5 times; Gounod, "Faust" (4); "Philemon et Baucis" (1); "Romeo et Juliet" (2); Mozart, "Marriage of Figaro" (1); Rossini, "Semiramide" (1); Wagner, "Tannhäuser" (1); "Lohengrin" (2); Verdi, "Aida" (1); "Rigoletto" (1); Mascagni, "Cavalleria Rusticana" (3); Meyerbeer, "L'Africaine" (1); "Huguenots" (1); Massenet, "Werther" (1); Leoncavallo, "Pagliacci" (2); Thomas, "Mignon" (1) and the fourth act of "Hamlet."

Of these Massenet's "Werther," produced for the first time in this country, was received with great favor by the audience, though some of the critics were inclined to undervalue it.

Leoncavallo's "Pagliacci" made a deep impression as a work of very exceptional value. If not absolutely a work of genius, it comes very near one. There is an originality and force about it which are very refreshing. Mr. De Lucia won new laurels in this work, arousing the greatest enthusiasm by his splendidly dramatic impersonation of the rôle of "Canio." Mrs. Arnoldson seems exactly suited to the part of "Nedda." A better exponent—that is one who could enter more fully into the spirit of the part—could scarcely be found.

A great deal was made here of Mrs. Calvé's impersonation of "Carmen." It was undeniably powerful and realistic, but seemed to be rather overdrawn. The portion of her work which pleased me best was that in which the cards foretell her death. This was the only instance of thoroughly natural action.

The production of "Tannhäuser" was unfortunate, as the tenor was ill and really unable to sing by the time the last part of the opera was reached, so it closed with the "Evening Star" song. An apology was made, with the announcement that Mrs. Melba had kindly consented to sing the "mad scene" from "Lucia." It was in truth very kind of her to do what she could to remove the disappointment to the audience; but, ye gods! to think of the incongruity!

It is a matter for regret that we enjoyed but a single opportunity of hearing Massenet's "Werther," a work in which Mr. Jean de Reszké covered himself with glory.

Mrs. Eames has made great improvement both in vocalization and action since she was here a couple of years ago, and should be duly credited with the same. Her most marked success here was in the rôle of "Juliet."

Mrs. Nordica was heard less than might have been wished, and not always in the parts that her audience would have desired. The season was a great success financially, and the departure of the company was generally regretted. We shall hope for another season next year with more of Wagner, particularly the latter works. They always draw when properly advertised and staged.

I believe the largest house of the engagement just closed was drawn by "Tannhäuser."

The Jacobson Orchestra Club gave its first concert Tuesday evening March 27, with an excellent program, which was well played. The organization includes some of the best amateur players in the city, and has been rehearsing for some time under the able leadership of Mr. S. E. Jacobson. It numbers fifty-five players and is in a most flourishing condition. The officers are: President C. L. Jenness; vice-president, J. P. Barrett; secretary, Sidney H. Stewart; treasurer, Fred I. Kent; librarian, Bernhard Ulrich.

Mr. William H. Sherwood, gave a delightful concert March 20, assisted by Mr. B. Bicknell Young, the program including, among other things, the Schumann fantasia in C, op. 17, and Chopin's B flat minor sonata. One of the vocal selections was "Le Roi Don Juan," a song by Mrs. Mazzucato-Young. Mr. Harrison M. Wild has closed a series of highly successful organ recitals at Unity Church. It is to be hoped that they may be resumed next season.

"Irma," a comic opera in two acts, text by Chas. T. Barnes, music by John A. West, was produced for the first time at the Carleton Club, March 12. The music is charming, and many of the numbers were encored, so that the time of performance was lengthened by nearly one-third, so that it is easy to see that the opera pleased. There were some crudities, such as are inseparable from a first performance, but as a whole the work went very well.

Henry Schoenfeld's symphony in G major, op. 20 (pastoral) was heard at the sixteenth matinee and concert of the Chicago Orchestra, the composer himself conducting his work. It is a work of admirable musicianship, in which inventive power and technical skill are about equal. Mr. Schoenfeld has produced a work which reflects great credit upon himself and upon American art. The various themes are graceful and well contrasted. Particularly charming is the tone color of the first movement ("Nature's Awakening"), in which much is made of the woodwinds and horns. The second movement ("Rustic Jollity") is bright and entirely in keeping with its title. The third move-

ment ("Woodland Reveries"), an adagio sostenuto, contains many fine string effects. The last movement ("Festivity"), a tempo di marcia, is a rondo form of extensive dimensions, the themes of which are well developed. In point of invention it is perhaps less interesting than the other movements, yet it forms a brilliant climax to the work. The symphony made an excellent impression, and I for one felt a personal satisfaction in observing that Mr. Schoenfeld's effort was received with the honor which was its due.

The fourth concert of the Marum String Quartet took place last Tuesday evening in the Schiller Building recital hall. The quartet was assisted by Messrs. William H. Sherwood, piano, and Joseph Schreurs, clarinet, Mr. Marum himself being the violin soloist. The program included Mendelssohn's trio in D minor, op. 49; Gade's sonata in D minor, op. 21, for piano and violin, and a Mozart quintet for clarinet and strings.

Last evening the Howe-Lavin Concert Company gave an entertainment at Central Music Hall under the able management of Mr. F. Wright Neumann. The honors of the evening were carried off by Miss von Stosch, violinist, and Mr. Campanari, baritone. The latter sang the "Figaro" aria from the "Barber of Seville" with splendid spirit and a clearness of enunciation which at the speed at which the number was taken could scarcely be surpassed. Miss von Stosch is one of the most satisfactory lady violinists that I have heard in many a day. Her tones are absolutely true in intonation, and her playing was for its excellence in the nature of a surprise. Her double stopping and high harmonics were as accurate and pure as could be wished, and neither the intricacy nor velocity of a passage appeared to make any difference with its accuracy. Mrs. Howe-Lavin pleased best in her ballad singing. Mr. Lavin was suffering from a severe cold, and was consequently unable to do himself justice.

FREDERIC GRANT GLEASON.

Dates for Next Season.

SEIDL ORCHESTRA AND BOSTON SYMPHONY ORCHESTRA.

THE MUSICAL COURIER is prepared at this early period to give the dates of the Seidl Orchestra and the Boston Symphony Orchestra concerts for next season. The latter will take place at the new Music Hall in Baltimore; Metzerott Hall, Washington; Academy of Music, Philadelphia, and Music Hall, New York, and the dates of the Boston institution are as follows:

Monday, November 5, 1894.....	Baltimore
Tuesday, November 6.....	Washington
Wednesday, November 7.....	Philadelphia
Thursday, November 8.....	New York
Monday, December 10.....	Baltimore
Tuesday, December 11.....	Washington
Wednesday, December 12.....	Philadelphia
Thursday, December 13.....	New York
Monday, January 14, 1895.....	Baltimore
Tuesday, January 15.....	Washington
Wednesday, January 16.....	Philadelphia
Thursday, January 17.....	New York
Monday, February 18.....	Baltimore
Tuesday, February 19.....	Washington
Wednesday, February 20.....	Philadelphia
Thursday, February 21.....	New York
Monday, March 25.....	Washington
Tuesday, March 26.....	Baltimore
Wednesday, March 27.....	Philadelphia
Thursday, March 28.....	New York

The dates for the Seidl orchestral concerts are in each one of these cases just one week previous to the above dates. Should any dates of the supposed Thomas concerts conflict with Metropolitan Opera House dates of either operas or concerts it is due to the fact that the Thomas dates have not been closed and are up to this time problematical. President Reno, of Music Hall, offered that hall to Mr. Thomas as soon as he heard that the latter was proposing to give concerts in this city, but if the Thomas concerts take place it will be in the Metropolitan Opera House.

The Seidl Permanent Orchestra will be conducted under a guarantee fund which has been subscribed by wealthy New York people who believe in Anton Seidl, and in case an arrangement is made between Mr. Seidl and Abbey & Grau for performances of opera in German during the next season at the Metropolitan, the artists will be selected by Mr. Seidl with the approval of Abbey & Grau. A preliminary opera season in German in December will be given, and after the regular Italian and French opera season a supplementary German season will also be put on the boards provided these arrangements can be consummated. Mr. Seidl will leave for Europe during the first or second week of May, in all probability to get artists for his orchestral tours, and for the first week of the tour Joseffy is booked as the piano soloist, influences having been brought to bear upon him that will probably induce him to abandon his plan of exile from art.

A New Manager.—It is very probable that George H. Wilson, formerly of the Bureau of Music of the World's Fair, will succeed Milward Adams as the manager of the Thomas Orchestra. Mr. Wilson has worked hard for this position and if he gets it, deserves it.

Rehm Pupils.—The piano pupils of Mr. Wm. C. Rehm were heard to great advantage at a musical given at Mr. Rehm's studio, 230 East Thirteenth street, last Saturday afternoon. Miss Elma L. Robbins, soprano; Mr. Edward Fischer, violin, and Mr. Walter Kaufmann, cello, assisted. The pupils made an excellent impression by their ability, good technic, phrasing and confidence in themselves, and reflected much credit on their teachers.

This Paper Consists of 72 Pages.

Musical Items.

Dr. Hopkinson's Success.—In the criticisms of the Washington papers of the magnificent production of Haydn's "Creation" at Convention Hall before an audience of nearly 5,000 people on April 11, Dr. B. Merrill Hopkinson, of this city, received high praise. The "Post" says: "Dr. B. Merrill Hopkinson, the baritone, of Baltimore, was in his very best voice last night. 'Rolling in Foaming Billows,' in the first part, was rendered in a masterly manner, which won him an ovation. He was almost equally effective in the second part, with, 'Now, Heaven in Fullest Glory Shone,' and throughout the third part his voice was heard to great advantage." The "Star" says: "Dr. Merrill Hopkinson has been heard here before and the excellence of his work is well known. He fully sustained the good opinion he had created by former visits and in all his work was artistic and effective." The "News" says: "Dr. Hopkinson, who is a favorite among Washingtonians, and has a thorough knowledge of the requirements of oratorio, carried the greater part of the recitative, and in the air ending, 'Softly purring, glides on,' &c., and the duet, 'Graceful Consort,' he was able to show the range and full power of his voice to the best advantage."—Washington "News," April 15.

Italian Charity Concert.—A concert in aid of the Italian charitable institutions was given at Music Hall on Monday afternoon, and the proceeds amounted to a considerable sum to the charities. Mancinelli and Bevigiani directed the orchestra, and Melba, Scalchi, De Lucia and Ancona were the soloists. The orchestral numbers included the intermezzo to Pizzi's "William Radcliffe."

Howe-Lavin Dates.—The dates of the Howe-Lavin Concert Company with von Stosch and Campanari are tomorrow, Thursday, Detroit, Apollo Club; Friday, April 27, Buffalo; May 1, Rochester; 2, Troy; 3, Orange, Mass.; 4, Providence, and then three weeks in New England.

Nordica's Engagements.—Mrs. Nordica sings in Philadelphia Friday, April 27, and on the following day she will leave for St. Paul and Minneapolis, where she will appear at the Festival held there May 1 and 2. Mrs. Nordica will return to New York in time to take the steamer for Europe which leaves Saturday, May 5.

Negotiations with Messrs. Abbey & Grau for the next season of opera are now in progress.

An Enjoyable Concert.—The Listemann String Quartet was unable to appear last Thursday evening at Kimball Hall, Chicago, owing to the sudden illness of Mr. Bruno Steindel. The program which was substituted by the management was an excellent one and was rendered by the Misses Clara Krause, Frances Striegel, Mrs. Lillian Woodward Gunkel, Messrs. Bernhard Listemann and John R. Ortengren.

This concert was a treat to which a large and appreciative audience listened.

Sunday Night Music.—The last Sunday night concert given by the Abbey & Grau Opera Company took place at the Metropolitan Opera House last Sunday evening. Melba, Scalchi and Vignas were the soloists, Plançon, who was also announced, being too ill to appear. The orchestra was under Mancinelli.

Musical Matters in Marietta.—The choral society of Marietta, Ohio, presented to the citizens of that city for the first time Haydn's "The Creation" at the City Hall on April 12.

The society has been in existence three years and is a well organized body of singers. Prof. N. J. Morrison is president. James Bird musical director.

The soloists were Mrs. Corinne Moore-Lawson, soprano, of Cincinnati, Ohio; Geo. E. Devoll, tenor, New York; Frank E. Tunison, basso, Cincinnati, Ohio; Mrs. W. H. Ebinger, pianist and Chas. E. Bukey, organist.

The chorus proved to be well disciplined and balanced and the entertainment was eminently satisfactory to an audience which completely filled the opera house.

Another Sunday Night Concert.—A concert will be given next Sunday evening at the Metropolitan Opera House, under the management of Messrs. Abbey & Grau. The orchestra will be augmented for this occasion to the number of 150 musicians, the conductor being Mr. Anton Seidl. Dvorák's "Carnival" overture and the larghetto from his last symphony in E minor, "From the New World" will be given, as well as the overture to "Rienzi," Schumann's "Traumerei," Liszt's symphonic poem "Mazeppa" and Händel's "Largo," which will be played by fifty violins, three harps and the organ, which has just been built in the opera house.

Henri Marteau is to play the andante and finale from Mendelssohn's violin concerto, Miss Emma Juch will sing several numbers from her repertoire and Miss Marion Weed will give an aria from "Der Freischütz."

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ESTABLISHED JANUARY, 1880.
No. 787.

NEW YORK, WEDNESDAY, APRIL 25, 1894.

WE desire to compliment the Æolian Organ and Music Company on its new catalogue—an artistic inspiration.

THE assignee of the Anderson Piano Company, of Rockford, Ill., has just paid a cash dividend of 25 per cent.

THE Music Dealers' Trade Association of Washington, D. C., will give its first trade dinner on May 10, 1894, and preparations are being made to have a representative gathering of members of the trade, including a number of prominent manufacturers.

This Paper Consists of 72 Pages.

IF you want to get right down to business and learn what can be done in the line of good, salable pianos made by a responsible firm, write to the Brown & Simpson Piano Company, Worcester, Mass.

IF anyone doubts that active trade is now right upon us we refer him to this issue of THE MUSICAL COURIER, which is an indicator (and, by the way, the only indicator) the trade can use as its barometer of commercial and industrial conditions.

THE reason why the Bradbury, the Webster and the Henning factories are always busy is because those pianos sell. And the reason they sell is that the manufacturer, Mr. Freeborn G. Smith, has learned what the people want and makes it. That's the reason all of Mr. Smith's agents are happy in business.

IF this thing keeps up, piano manufacturers will be running factories on full time to meet the demand which, although gradually arisen, now seems to be inevitable during the coming season. The supply houses are very busy and so are the trade papers, and these are two excellent barometers of the general condition of the piano, organ and music trade.

A VISIT to the factory of the Emerson Piano Company, Boston, shows that the trade revival, so universally felt just now, has struck that establishment with full and effective force. The pianos are coming along more attractive and beautiful than ever, with a finish that shows what can be done when proper attention is paid to this important feature of piano manufacturing.

THE "Packard" organs manufactured by the Fort Wayne Organ Company are made to-day in quantities averaging the same relative weekly output as in 1892 during this period. The name and its reputation are the elements that keep the Packard well in the foreground, and there is no doubt that the domestic and foreign trade of the house will keep it busy for the whole of the year.

THE village of Dolgeville has just sold \$50,000 of its water bonds to the Comptroller of the State at 3½ per cent. interest.

This assures the building of the water works at Dolgeville this summer, and will give employment to a large number of people. Dolgeville will therefore be able to take care of its workmen, even if business should get dull again during the summer.

HAVE you dealers noticed those particularly attractive advertisements gotten up for you to read by the Keller Brothers & Blight Piano Company, of Bridgeport, Conn.? You will find that those firms who are paying attention to the scientific aspects of advertising are the very ones who are also succeeding in pleasing the trade with the goods they are making. The two things go hand in hand.

WE are now going to say to the men who are running trade papers that they have no moral right to use their columns to push cheap pianos into the high-grade class and make it more difficult than ever for dealers to get a living profit out of their better

class of goods. The cheap piano has its place. Leave it there. It can be sold at a good profit without invading the ground occupied by the better and more costly piano. The makers of high-grade and fine pianos can stop this, and if they refuse to act we shall stop it.

WE call special attention to Mr. Floersheim's detailed account of the funeral and cremation of the late Hans von Bülow, which is published in this issue. Mr. Floersheim attended the ceremonies in person and gives a highly interesting description of the events that transpired at Hamburg on that solemn occasion. Other matters in his Berlin letter will also greatly interest the musical world.

THE Bothner action is growing more and more in favor with piano makers. That is evident from the running of the Bothner factory full time—for running full time these days means a great deal. The success the action is enjoying is deserved. The Bothners, father and sons, are experienced action men, take delight in business, are diligent in looking after it, and in all their dealings make friends, even with competitors. Success springs from such things.

NOTHING is known at the New York, the Berlin, the Chicago, the Brooklyn or the London offices of THE MUSICAL COURIER about any suit against any member of its staff.

The "news" of an impending suit published in the small fry press would not have been published if the reporters of these papers had called at THE MUSICAL COURIER office for verification of the rumor. Publication of rumors as news is not journalism.

AGAIN are we on the threshold of one of those periodical collapses of a music trade paper enterprise—if so it may be called—in this town. The editor is again immersed in a sea of personal obligations, the small advertising bills have all been collected in advance, loans have been made regardless of any possible redemption, and the whole scheme is again on the point of dissolution with its usual and frequently repeated unpleasant details. It does seem as if certain characters in life, certain types can never be made to appreciate that their own estimates of themselves need not necessarily be in conformity with the estimates placed upon them by the rest of mankind. A man thrown upon his own responsibility is necessarily obliged to recognize his own recognition, particularly when none else will indorse him. But some people can never be made to understand this. It takes capital nowadays to conduct a music trade paper that aspires to compete with this paper; but in addition to capital it requires business judgment, successful journalistic experience, knowledge of the subject, reputation and a sense of humor.

To start a little music trade paper without any single one of these essential elements and to pretend that it is a serious competition to an institution like THE MUSICAL COURIER is absurd; just as absurd as if a piano maker who repeatedly had failed, and disastrously at that, should, without capital, or credit, or standing, or reputation, or the necessary skill, start a little shop and within a few months claim that he is competing with the Knabe house, or the Steinway house, or the Fischers, or Kimball, or the Chicago Cottage Combination, or the Wheelock interests, or Chickering & Sons.



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WE MENTION PRICES.

IT seems to have been a prevalent opinion that has become dignified sufficiently to make it an arbitrary rule to deny to music trade papers the privilege to publish the prices of pianos and organs and musical instruments unless they are high in the scale of figures. Men of affairs have been telling us for years past that it works injury and harm to the business to print in the columns of these papers the cheap prices of instruments, and we have hitherto followed their suggestions on this point as a concession to such expressed views, but we believe the time has come when the rule must be considered as obsolete.

Recent events have necessarily put an end to this practice. Mr. Sohmer candidly mentioned the wholesale prices of his pianos when questioned recently in court, and stated what had never been a secret when he gave these figures. In the Chicago papers of the past few months prices were printed day after day, that gave to the public an idea of what they would be asked to pay for new pianos on account of removals of firms from old to new warerooms, and these prices were so far below the usual printed and asking prices that the figures at which pianos can really be purchased need no longer be considered mysterious—they are not mysterious.

Philadelphia papers have contained the same kind of advertisements and so have St. Louis and St. Paul papers and prices and circulars and other printed matter have so disseminated the real figures that the music trade press can no longer condemn itself to a culpable neglect of function by continuing foolishly to assume the attitude of ignorance or stupidity on this subject.

Mr. Scanlan, of the New England Piano Co., of Boston, recently illustrated a case which could hardly be published in a trade paper if this stupid rule is to be enforced any longer. But as we do not propose to continue this silence, we can publish the narrative which may also be utilized by others, who, no doubt, experience similar incidents in the course of business.

A woman called at the New England Piano Company's wareroom and offered her piano for sale. It was examined and she subsequently called to see whether she could sell it. "Your piano is worth \$200, madam," said Mr. Scanlan, "and I will give you \$100 for it." "Why?" and Mr. Scanlan pointed to his clerks and bookkeepers and salesmen, saying: "These people all get salaries; we pay rent for this building; we advertise; we pay taxes; we have teams necessary for the business and they must be kept properly, and we have general expenses such as heat and light and traveling and postage and printing and general necessities, and we must make these expenses, and then we run risks and meet losses and we must also make something for the time and labor we put in, and therefore if your piano is worth, as it is worth, \$200, how can we afford to pay you what it is worth, and how can we afford to pay you more than half that sum, considering that we must put it into presentable shape to sell it?"

"Very well," said the woman. "I might as well make that money as you make it." "You can do that," said Mr. Scanlan. "There is no reason why you should not do as we do. You have the same right. Here on Tremont St. you will find a number of empty warerooms, one of which you can rent; put your piano in, advertise it, get your salesman or consume your own time (for it is all the same if your time is worth anything to you), put your sign out, light up the room when it gets to be dark, have your teamsters ready to deliver it, as you can readily hire them, and then when you shall have sold your piano take your pencil and figure, and you will probably not have as much net money for it as we offer you."

There is of course in this the moral that it costs money to conduct a business, and that a certain sum must be added to the cost price of every piano if in selling it the merchant or dealer is bent upon making a profit. This fact is constantly iterated and reiterated to the retail purchaser, although rarely in such a cogent manner as Mr. Scanlan did it. Every purchaser whose trade is worth securing is told of all these things by the salesman, who uses this argument so frequently that it becomes automatic and is told in a semi-conscious manner.

A customer on asking about the prices of pianos may take one of these Chicago papers out of his pocket and point to the figures—the absolutely low

wholesale figures referred to—and the salesman, prepared just for this emergency, will tell him the same old story of how much it costs to sell a piano.

Some of the Chicago houses go so far as to say that these advertisements with the low quotations of pianos have actually stimulated trade. So much the better for some if they have; but what we contend for is that if the daily papers have become the vehicles that carry to the public these low figures associated with the prices of pianos, there is no reason whatever why the trade papers with their specialty constituency, which is supposed to know all about piano and organ prices, should suppress the latter any longer. We propose to make an end of this kind of hypocrisy and boldly print prices hereafter.

We have been hampered in our campaign against the abnormally high Everett prices by this very rule. We to-day reprint an article on the subject taken from an Ohio paper, and we publish the figures and shall publish figures generally in the future.

Why should we go out to a large trade constituency and beat about the bush in discussing a low-grade piano—say, for instance, a Bush & Gerts piano—and destroy the effect we intend to produce by hinting at the price, instead of boldly announcing that such a piano costs about \$100 to \$105 to produce (notwithstanding that a Chicago paper of last week called the Bush & Gerts piano a "first-class," "high-grade" instrument)? And here we wish to say that it was not Mr. Harger's paper that made this libelous utterance—for it is a libel on the whole piano industry of the Union for a music trade paper, supported by the piano industry, to call the Bush & Gerts a "high-grade," "first-class" piano in which only the finest material and workmanship are used. That will do very well for a Bush & Gerts catalogue, and those who make the piano can say what they please and may really believe it to be true. We are not questioning that at all. It is the cheap trade paper, whose editor, pushed for a ten or a twenty dollar bill, or hard up and compelled to collect his little bill, will for such considerations enable makers of low-grade pianos to buy a number of copies of a trade paper and send these out with an editorial calling their pianos "high-grade" or "first-class."

If THE MUSICAL COURIER is prohibited from publishing figures there is no means at hand to neutralize the effect of such trade exploits. Manufacturers whose agents are struggling to get a fair profit out of really good, substantial pianos of true musical merit can no longer afford to permit this propaganda to continue. Every poor devil of a trade editor will take a few dollars or bid for them and puff such pianos as the Everett and the Bush & Gerts and other cheap pianos far up in the realm of high priced goods.

The moment this paper endeavors to put a stop to the thing its editors are assailed by a mass of filth and dirt that must disgust the more intelligent men of the trade—and the work is done by whom? By a few trade editors who are either sodden with rum or mentally diseased from moral depravity or financially debased to a degree that makes them objects of pity. These men with a vocabulary of vulgarity immediately rush pell-mell to the side of the \$100 or \$120 piano, not to protect it, but to befoul their columns with abuse of this paper.

Now that we have concluded to publish figures we shall see to it that the cases under discussion will receive a different kind of treatment, and the first question we should like to ask the Chicago trade paper that made the statement is this: "If Bush & Gerts make a 'high-class' piano, how is it that it is sold to dealers in Chicago who sell it at retail at \$150 on instalments?"

That is the question.

IN course of the next six months the Conover piano will have been placed in the best kind of firms in the largest centres, and we believe New York city will be included in the list. The Conover is now made in a most artistic fashion, and is a representative, high-grade instrument.

FEW pianos have earned the esteem of the public in so short a time as the Wissner. We say earned advisedly. It is merit which has placed the Wissner piano in its present position. And its present position is as nothing to that which it will attain in a few years. Merit and good business will bring it about.

RECENT LITIGATION.

MESSRS. SOHMER & CO. could get no decision in their case against a concern here using a name sounding similar to their own, the case being dismissed for insufficiency of evidence. There was considerable testimony showing how dealers took advantage of the situation to sell a Sommer for a Sohmer or as a Sohmer; but this was of no use, as it did not inculpate the Sommer people, and it was the Sommer concern that was sued and not the dealers selling those pianos.

Hardman, Peck & Co. won their case; Sohmer & Co. virtually lost their case, as they did not win it.

THE MUSICAL COURIER advised against the litigation both houses entered into and stands to-day on the same platform. We cannot see how the Hardman, Peck & Co. concern gained any substantial advantage. The Hardman piano gained no additional prestige, and the result of the suit certainly did not justify the tremendous advertisement that proceeded out of it to a new and unknown concern, for Hardman & La Grassa, or, if you please, H. Hardman & La Grassa, secured by means of this injunction more advertising among the people and in the piano trade than five years of scientific newspaper advertising could have given them.

Every dealer of any consequence knows more about the new house than he could have known of any new house of limited possibilities, and this is due to the lawsuit—directly due to it. If these people are not bunglers, if they have any conception of the situation, they will feel all this by means of their intelligent application of its results to their future; if they are stupid, why then of course they need never have been feared by Hardman, Peck & Co.

The latter house could never have been injured by any new or latter day Hardman piano; moreover, we maintain it could have made a great lever of the fact that attempts were constantly being made to imitate its valuable trade mark. This would have given it a cause, a reason, for continued advertising of a choice and effective kind, for we verily believe that there is no ghost of a chance for any Hardman piano ever to be made an instrumentality that could militate against the "only" Hardman. For these reasons we believe the injunction case was an error of judgment, one of those errors that overlook the more delicate and finely adjusted conditions of the piano trade. As we originally said, in winning such a case, nothing is won.

With Sohmer & Co. it was just the same thing; it was the advertising of an unknown concern that led us to advise against a case at law, and even if Sohmer & Co. had won, they would have won nothing.

Neither of these two old established houses should have admitted that any new, unknown concern could come into the trade, and in a few weeks succeed in becoming a menace to their institutions. It was an admission that was gratuitous and weak. We never believed, and we do not now believe that either of the new concerns could ever seriously interfere with the trade or prestige of the two old houses, and for that reason we advised against litigation. We adhere to the same opinion still.

Strauch Brothers' Keys.

STRAUCH BROTHERS' are feeling much elated over the success of their new venture—key making. In fact so great has their success been that the experimental period having been passed, they are now assured of a successful addition to their manufactures. It is but natural that an action maker can make the keys which operate the action of his manufacture. The principal firms that Strauch Brothers supply with actions seem to agree with this. Already contracts for 1894 have been made with many firms, and key manufacture is in full bloom.

This firm, which is striving to make an action that ranks among the highest, are also aiming to produce the very best keys. Ivory of the highest grade is used, while the wood is the best put into such work. Keys of a quality to suit the most fastidious customer or salesman are produced. Nothing will be left undone to make the Strauch grade of keys coequal with the high standard of their actions. Customers who buy the Strauch actions and also contract for Strauch keys are impressed by the firm that the grade of keys they will receive will be equal to that of their actions.

—S. V. Harding, of Seymour, Ind., has opened a branch store at Franklin with C. H. Terrell and O. E. Bills in charge.

H. R. Thomson & Son, dealers in musical instruments, at Owatonna, Minn., made an assignment last week to O. B. McClintock. The assignment was brought about directly by sickness and hard times.

ONE-THIRD FINISHED.

WE have virtually finished four months of 1894—one-third of a year that was approached and entered upon with trepidation by cautious men. Many predictions were made last year that have already come to naught, for the end of April finds the music trade in a comparatively excellent condition with a record of few and insignificant failures.

It may be said that the worst has passed and that the prospects for a busy year are encouraging, and if present indications are accepted as guides for the future we may conclude that the production of pianos and organs will again assume a normal state, going beyond that of 1893 sufficiently to put these industries in shape to equal 1892 a year hence.

The year 1892 was a great piano and organ producer. The first four months of 1893 continued to show a similar relative output, and the real slump did not come until the end of May last year, but when it reached its climax there was a complete cessation. To recover from this took less time and less strain than was supposed. The manner and character of the recovery were a revelation to many who realize now how firm and stable the condition of the music trade of this country is and how entrenched the business is among the industries of our country. We firmly opine that the experience of the past twelve months will prove to have been of extraordinary benefit for the future of the trade.

Let us therefore continue to develop on the basis of the past few rehabilitating months and gradually grow into the new conditions that are now presenting their problems to us. We want no "boom" and there is no necessity for "hustling." A conservative policy, such as has been pursued of late, albeit by force of circumstances, is the kind that will tell most effectively in the future; and that is the policy that seems to prevail generally among the leading houses of the piano and organ trade.

OF WHAT USE IS IT?

A CHICAGO trade paper (not Mr. Harger's) in its April 19th issue states without equivocation that the Bush & Gerts piano, one of the cheap-grade pianos, of which large quantities are sold under various stencils, is a "high-grade," "first-class" piano.

We should like to ask Messrs. Chickering, Knabe, Briggs, A. B. Chase, Kimball, Shaw, Emerson, Sohmer, Vose, Hazelton, Decker Bros., Steck, Kranich & Bach, Gildermester, Hardman, Conover, Ivers & Pond, Fischer, Steinway, Hallett & Davis—we should like to ask these and a few dozen other piano makers producing high, medium and low-grade instruments, what use they can possibly make after this of a music trade paper that has placed itself on record in this manner?

If it now should call any other piano a "high grade" or a "first-class" piano the statement must be counted as nil; for a paper that would call the Bush & Gerts piano "high-grade" and "first-class" is such a debased publication, has made itself so utterly reprehensible, that its opinion can carry nothing but danger or damage with it.

If it should call any other piano "high-grade" or "first-class" or any term indicating merit, we could publish in parallel columns such statement, together with its article on Bush & Gerts, and that would signify death to the standing of the other piano; and we shall be very much tempted to do this at the first opportunity that paper offers us. We are going to show just how useless such a publication is, and how dangerous at the same time, and therefore we shall carefully observe the names of the other pianos it will publish as "high-grade" and "first-class" in the Bush & Gerts category. We should not be surprised to see the same paper call the Smith & Barnes piano, another one of the cheap-grade class, "high-grade" and "first-class." In fact, any piano manufacturer who is producing large numbers of stencil pianos can for a few dollars now have his goods graded by this Chicago paper as "first-class," and the bulk of piano manufacturers are paying the editor of that paper for doing the job.

That is just the situation, and it is but a logical outcome of a bad system. Years ago this paper told piano manufacturers that the ignorance of the trade editors—their absolute inability to distinguish tone differences—their inability to discover when or not a piano is out of tune—their ignorance of acoustics and of the general principles of construction would

sooner or later get the advertisers into a muddle. Frequent cases have occurred where trashy goods were for a few dollars made to appear as excellent ware in such papers, and now this Chicago sheet actually puts a \$125 or \$130 piano in the category of the high-grade piano.

Bush & Gerts, or W. H. Bush & Co., are perfectly right in having made this test of either ignorance or venality—it makes no difference which it is, so far as the practical results are concerned. The firm is not the one who is seriously injured, although we believe makers of cheap-grade pianos injure their trade by endeavoring to create a false impression regarding the quality of the article. And yet the Bush people may really be of the opinion that they are making a piano that rivals the "high-grade."

But the parties who are conducting the Chicago trade paper are the culprits in this case. They also show that they are unfit to express an opinion on a piano, and that when they print one it is useless because it appears in that particular paper. That is sufficient to condemn it.

Naturally it must be a matter for congratulation to the firms who pay their good money to that paper to find a piano, like the Bush & Gerts, called a "high-grade" and "first-class," while their own are designated as merely "excellent," or "fine," or "handsome," or "thorough," or mere technicalities of that kind; but we can say to the same houses now that it is all the same, no matter what the paper in question may state on that subject. Its record is fixed; its position defined.

Its standard of artistic excellence is the Bush & Gerts piano, and whenever another piano is mentioned in that paper in terms of praise we shall measure it from the Bush & Gerts standard of excellence. This we shall do conscientiously, and therefore, in order not to have the high standard of excellence of the American piano lowered and trampled in the dust, we advise piano manufacturers to keep the names of their pianos out of the columns of that publication, unless they want their instruments tested by the Bush & Gerts standard of excellence.

THE SOHMER CASE.

NEW YORK, April 23, 1894.

Editors *The Musical Courier*:

The remarkable decision just rendered in the suit of "Sohmer v. Sommer," raises a serious and vital question. If the law affords no protection in a case of this kind, of what use is it for a manufacturer to expend time, enterprise and money in establishing a business name and reputation? It is much cheaper to appropriate one already established.

It seems to us that this case is no longer a personal grievance of the Sohmer Company, but is a matter belonging to the whole trade, and it would be quite proper for the manufacturers to take this up in a body and carry it through the courts themselves until the principle is established that the law regards a business man's reputation as sacred as his purse.

I think that every maker of repute would be glad to contribute his quota toward the expense of such litigation.

Yours truly, NEEDHAM PIANO-ORGAN COMPANY,
Chas. H. Parsons, President.

THE Needham Piano-Organ Company must have received a false impression regarding the Sohmer case from the other trade papers, in whose columns it will be seen that the court rendered a decision on the question before it. The court did nothing of the kind, but simply dismissed the case on account of insufficiency of proof, and hence the law, as far as it is applied to this legal controversy, continues to be a blank.

Had Sohmer & Co. produced sufficient evidence and had that evidence been considered proof, the judge would have given us the law on the subject; for it was an equity case and not a question of facts for a jury to decide. The attorney for Sohmer & Co. agreed with the attorney on the other side to limit the testimony to two witnesses on each side, but granting that this was not a mistake we doubt if 100 expert witnesses could have helped Sohmer & Co., as experts would not necessarily have been acquainted with facts in the case and with the true situation as it was known to Sohmer & Co. What the judge wanted was evidence that would prove that Sohmer & Co. had been actually damaged by the advertising and sale of a piano on the nameboard of which was a name that sounded like the Sohmer name. He didn't get this.

As far as THE MUSICAL COURIER is concerned, it started out originally on the basis, and believes to-day,

that no \$100 or \$150 piano, no matter what name may be on it, can injure the name and reputation of the Sohmer piano, and we base this upon the general broad ground that people who want Sohmer pianos do not belong to the class that will buy a cheap piano. We considered it therefore a mistake to give another concern such prominence as has been given to them by making them the defendants of a case at law in which Sohmer & Co. occupied the position of plaintiffs.

We should like to see the law on that subject stated by an authority in this commercial centre where judges have experiences of that kind coming constantly before them. But to get a legal opinion on this question it will be either necessary to get up a friendly suit or for a house like Sohmer & Co. to collect such an abundance of evidence that its cumulative force will prove direct and indirect damages.

ESTEY PHONORIUM.

THE Estey Organ Company, of Brattleboro, Vt., has just issued a special Phonorium catalogue giving illustrations of the large Phonorium, single bank with blow pedals, and the Estey two manual Conservatory Phonorium. These instruments are among the modern fit substitutes of the large pipe organ, and embrace what is known as the Estey Philharmonic system. They are distinct departures in the line of reed instruments, combining features that must necessarily invoke the most careful inspection and interest on the part of musicians and builders of musical instruments.

We have tried these instruments personally and find that they are endowed with a remarkable pipe-like quality of tone and at the same time a delicacy and refinement that give them a charm to the musically cultured ear. Power, the great desideratum of the reed instrument, is here found to an extent that is absolutely gratifying, for it leaves open no question on that score.

These instruments can be made the most reliable aids at conservatories and colleges of music for students who desire to learn the complex methods of the pipe organ, and of course for organ teachers and organ students they are invaluable. They must also in the course of time take the place as instruments in Sunday schools, small churches, lodges and small gatherings where choral works are performed.

We would recommend to all interested in the organ to secure copies of this catalogue containing the specifications of the Phonorium, and we desire to compliment the Estey Organ Company on its determination to introduce these instruments extensively.

THE house of Lyon, Potter & Co., Chicago, has recently been very much discussed in relation to a proposed or supposed lease for a new building. Mr. Potter is a real estate expert on Chicago property, and the mere fact that he has been engaged in looking up certain real estate in his city is not indicative of any removal of his house. If Lyon, Potter & Co. purpose to make a change they will make it, and that is all there is to it.

THE European trade of the Story & Clark Organ Co., of Chicago and London, is reported to be exceedingly active by the London representative of this paper. The development of this house and its beautiful instruments is one of the phenomena of the organ trade. We believe that the European scheme of Story & Clark will prove to be one of the most successful industrial programs ever elaborated by an American manufacturing institution.

A CHICAGO trade paper (not Mr. Harger's), in calling the Bush & Gerts piano (a low-grade piano, by the way) "first-class" and "high-grade," says that its makers "combine every feature of a high-grade piano" in their instrument, and what has enabled them to put their pianos on the market successfully is the fact that they "limited the contingent expense of advertising," meaning that by not advertising to any extent Bush & Gerts have been able to do the big business they have been doing.

We agree with the editor of that Chicago trade paper fully. He knows that he and Bush & Gerts know that the advertising in his paper can bring no results, and he honestly admits it and it is true besides. The paper has no circulation and can bring no results; its list is less than 500 paid subscriptions. Mr. Harger can testify to that.

AS we learn, supplementary suits will follow the recently tried case of *Sohmer v. Sommer*.

IT was rumored in the trade this week that Mr. J. W. Currier, formerly with Mason & Risch, had been engaged by the W. W. Kimball Company to do some Eastern business. The rumor lacks confirmation.

MR. WILHELM KAPS, one of the firm of Ernst Kaps, piano manufacturers, Dresden, Germany, is at present in this country for the purpose of studying our system of piano making. Mr. Kaps may make arrangements to enter a factory here for a short time to get down into the details.

KRANICH & BACH have retained their prestige won years ago, and never in the firm's history has it ever been in such excellent shape to supply the trade with goods. This house is always seeking to back up the dealer with improved manufacture. Dealers handling the Kranich & Bach piano for a leader are always happy. It is a good seller and gives the best of satisfaction.

EVERY dealer who has seen the new Weber Style 9 is simply delighted with it. The piano possesses in an eminent degree all the qualities that go to make a high grade upright piano. To summarize this way is to state all. But while on the subject of the Weber piano it might be well to state that the commanding position this piano has held in the trade these many years will doubtless be augmented during 1894. Good business will do it.

WE notice that Messrs. Hardman, Peck & Co. have been calling the attention of some of the better known artists and teachers of New York to the new Hardman baby grand piano, which really created quite a *furor* among connoisseurs in Chicago last season. The manufacturers feel so certain of the admirable qualities of this little piano that, it seems, they invite the highest criticism and comparison. They feel assured that the severest tests of experts will only accentuate the good reputation which the new comer seems already to have made for itself.

In this connection we might say that in our opinion not enough importance is given by manufacturers to the private opinions of the best teachers and players in connection with the merits of pianos. The expert pianists ultimately settle the position of every piano; provided the intelligent manufacturer can obtain a consensus of honest professional opinion, he is bound to know just where his piano stands. It is almost an impossibility for a manufacturer or his superintendent, who is accustomed to one kind of tone and one sort of touch, such as are produced in the same make of instrument, to judge accurately of the relative merits of his own output as compared with that of other manufacturers. Prejudices and individual preferences are bound to exist and cloud the judgment of a man of even the most delicate sense. Besides this fact is the more obvious one to all manufacturers, namely, that when one is entirely familiar with the scale, with the kind of tone or with the touch, points of criticism are lost sight of, and what possibly would seem to a fresh ear a fault has become almost a virtue. The same difficulty of course exists with players, as each one has a liking, more or less, for the instrument on which he plays, but the piano teacher is more apt to be brought in contact with different pianos, and his field is certain to be broader. He therefore in the long run, is more apt to know the facts than the manufacturer.

Cars or No Cars?

DEALERS on Fifth avenue seem to favor the scheme to run cars on that great avenue from Twenty-third street to the Washington Arch, connecting all the cross town lines. Those in favor are J. & C. Fischer, Weber Piano Company, Behr Brothers & Co., Hamilton S. Gordon, Chickering & Sons, Geo. C. Crane Company, Hardman, Peck & Co., Emerson Piano Company, Tway Piano Company, B. Shoninger Company and Freeborn G. Smith.

Only one firm has signed the opposition paper, the Mason & Hamlin Organ and Piano Company. The other firms, as far as we know, are undecided.

Guernsey Brothers, of Scranton, Pa., have moved to a store on Wyoming street. It will be remembered the firm had desk room in the warerooms of J. W. Guernsey, who remains at his old stand.

THROUGH SOME SMALLER PLACES.

Lawrence & Sons Piano Company.

THERE are more poor pianos in this city of Marietta than in any place of its size in the State of Ohio," said Mr. Bosworth, of the Lawrence & Sons Piano Company, to a representative of THE MUSICAL COURIER not long since; and this is the reason given. In the spring of the year the Ohio River rises until often the lower portion of the city is entirely submerged.

In the spring of 1887 there was an unusually heavy freshet, and the citizens, in alarm for their valuable pieces of furniture, placed them in one of the churches which seemed beyond the encroachment of the water. It was not, however, and the water soon rose to the depth of 6 feet or more in that church.

They say it was a sad sight to row up and look through the church windows and see between 50 and 60 upright and square pianos floating around like so many pieces of timber. Nearly every piano in Marietta was in that church, and has never recovered from the soaking, and that accounts for the remark of Mr. Bosworth regarding poor pianos.

The Lawrence & Sons Piano Company are making a successful effort to replace these damaged instruments with some of their goods. Nearly 50 were retailed in Marietta last year. They are making a splendid instrument. The No. 11, Style E, 4 feet 10 inches high, is simply beautiful. The design of the case is somewhat different from the everyday piano. Without being clumsy, it has the appearance of being massive. Its proportions are large and substantial in character, and this idea is carried out in all details.

The trusses are totally different from any heretofore used that we remember of; but anything that might seem odd or peculiar about them is thoroughly lost in the general harmony of the structure. This case is greatly admired by all who have seen it. The quality of the Lawrence & Sons piano has been improved during the past year. This make of piano has been manufactured for many years and has an established reputation for durability. They are in every respect very desirable instruments.

The Stevens Organ Company.

Another of the Marietta industries in which the music trade is interested is the Stevens Organ Company. They have been in existence about a year manufacturing a seven octave piano cased organ. This organ, although possessing a beautiful tone, has not been wholly a success; the action of the stops has not been satisfactory for one thing and they are trying to get along without a swell for another; the latter is of too much importance in connection with organ playing to be omitted. Their object in doing away with the knee swell is to preserve the exact appearance of the piano case.

They hope before a great while to have the imperfection rectified and then their instrument will be both commercially and musically equal to any.

The Boston Piano Company.

This concern has after a hard struggle placed themselves in a position to furnish to the trade some excellent instruments.

When the plant was moved to Wooster, Ohio, about a year and a half ago, among the incumbences of the Boston house were old style cases partially finished, quite a number of them, which had to be disposed of. These cases did not compare favorably with the modern cases of to-day, and in placing them on the market the comparison was unfavorable to the Boston Piano Company, and their business suffered in consequence. The goods they are turning out now are of modern design, well finished and handsome. Under the present conditions they are having no trouble in disposing of a moderately large output.

The Boston Piano Company have one of the most compact and well appointed factory plants in the West, and the possibilities for turning out instruments that are both salable and creditable could not be more favorable.

The revival of business will find them prepared to supply their old friends and any new ones who are desirous of handling a good toned, substantially built piano at a moderate cost. New styles 3 and 5, are specially handsome.

The Carl Barckhoff Organ Company.

In conversation with Mr. Barckhoff, of the Carl Barckhoff Organ Company, Salem, Ohio, the affairs of that company were said to be prospering, as far as obtaining business was concerned. The pipe organ trade is a peculiar one, as but few instruments are sold through the middleman, nearly every contract being made directly with the officials governing the church desiring the organ.

Nearly all organs are settled for by long time notes. The past year was just as hard on the churches as on institutions of a secular nature. Notes had to be renewed and payments lapsed, and the Barckhoff concern suffered for the ready means necessary to the running of their large plant. They had plenty of orders (75 organs were built during the year), and managed to keep the factory running on about full time. Mr. N. B. Garrigues, a prominent citizen of Salem, and a stockholder of the concern was elected presi-

dent and treasurer on January 1, last, and through his efforts the financial condition of the concern was greatly improved.

It was erroneously circulated in some of the trade papers that a reconstruction of the concern had taken place January 1. There were no changes other than Mr. Garrigues' coming activity in the company.

There are many features connected with the Carl Barckhoff Church Organ Company which make of it one of the unique institutions of the country. Their trade is universal, although last year it came largely from the South.

On the subject of organs, the

Edna Organ Company.

Another Ohio concern, located at Monroeville, seems to be in an exceedingly industrious condition. They are makers of cabinet organs and six octave piano cased organs.

It has been well said that there is as much difference between high and low grade organs as there is between high and low grade pianos.

The Edna Organ Company have in all the years of their existence never deviated from the determination to make as good an organ as was made in the country, and if possible something better.

They have never deviated from the choicest material and excellence in workmanship, and the result is that the Edna organs are established among dealers and musicians as instruments of the highest merit.

It has been somewhat discouraging to them at times to be confronted with prices below what they could possibly sell their goods for, and have dealers remark that quality was a secondary consideration, money was what counted, and that just as much could be gotten for a lower priced organ as for the Edna. It made them feel that their goods were not appreciated, and that perhaps quality was really overlooked, and that it would be more profitable to go into the market with an inferior instrument.

But the very next dealer, maybe, would indorse the Edna, based on his experience in selling them—that they had never caused him a particle of trouble, had given the most unbounded satisfaction to his customers; that one organ sold another, &c., and that it was more profitable for a dealer to pay a higher price if the higher price represented a more substantially made and better article. Then the Edna people would feel better and take still more pains in the construction of their instrument.

Their case work is exceptionally handsome, their styles being on modern lines. Their piano cases are rubbed and polished.

The Edna Organ Company are doing a fine trade in pianos, making a leader of the Shaw.

Mr. T. W. Todd, who for a number of years had charge of the A. B. Chase warerooms in Norwalk, Ohio, will open a wareroom in that place during the month.

His line will consist of the Shaw and Bush & Gerts pianos and Edna organs.

He is spoken of in the highest terms by citizens of Norwalk as a gentleman of integrity and worth.

The A. B. Chase people are glad enough to have some competition, as more people in need of pianos and organs will be attracted to the city.

We think we know why Mr. Leonard, of Alfred Dolge & Son, always pushes straight for Buffalo to spend Sunday, when he happens to be within a hundred miles or so of that city.

Brockport Piano Company.

When H. W. Metcalf severed his connection with the Metcalf Piano Company, now Foster Piano Company, of Rochester, N. Y., he organized the Brockport Piano Company. Brockport is on the Niagara Falls Railroad, about 20 miles from Rochester.

The citizens of the town contributed \$5,000 for the erection of a factory which was built, and on May 1 the Brockport Piano Company will have been running a year. The result of the year's business is a factory building with a capacity of 25 to 50 pianos a week, as conveniently and systematically arranged as it is possible to have it and a more than ordinarily good medium grade instrument.

Quite a portion of last year's product was retailed about Brockport, and the citizens who interested themselves in starting the enterprise are highly delighted with the outcome of their venture. They are satisfied that the Brockport pianos will prove good sellers and the business profitable. Mr. Metcalf is a careful manager and a good salesman. He is placing the pianos among some of the best dealers West and in New York State.

At present but one size is made, finished in Circassian walnut, mahogany, oak and other fancy woods.

The case work is handsome. The material used is of the best.

The Brockport piano will find its place in the trade, and will command the attention of dealers from its combination of desirable qualities.

—N. M. Crosby, who is West on a most successful trip for the Bradbury, Webster, Henning Combination, has been asked by his companies to go as far as the Pacific Coast, which would be his first visit there.

The Wonderful Weber Tone

IS FOUND ONLY IN THE
WEBER PIANOS.

NEW STYLE.



THE ABOVE CUT REPRESENTS THE NEW

WEBER STYLE 9 UPRIGHT.

Height, 4 feet 6 inches; Width, 5 feet; Depth, 2 feet 4 inches.

IT CONTAINS A

FULL IRON PLATE,

SOSTENUTO PEDAL,

AUTOMATIC SWING DESK,

THREE PEDALS,

FOLDING FALL.

Samples now on hand. Ready to fill orders for the Trade freely
by July 15, 1894. Book orders NOW.

WEBER PIANO COMPANY,

Warerooms, Fifth Ave., cor. 16th St.,

NEW YORK CITY.

HIGH AND LOW.

THE public must not be induced through the aid and connivance of the music trade press of this country to pay high prices for low and medium low pianos. One of the functions of a music or music trade paper is to prevent this very thing. There are high grade pianos; there are medium grade and medium low grade, and low grade and very low grade pianos made, and distinctions must be maintained that will prevent the general purchaser from paying high prices for the lower grades of pianos. The opportunity must not be given to the dealers to dispose of pianos out of their grade at large prices.

Such competition is unfair, dishonest and reprehensible. There is a great difference in the cost of production of pianos of various grades, and this paper is discussing the subject for the general good and not for the purpose of subjecting any one make to special criticism. The names of the pianos must necessarily be published, because the names are the only means of identification, and that particular feature cannot be avoided; but we propose to be as lenient as possible with the makers in this discussion.

There is a great difference in the prices of lumber, the cost of felt, of ivory, of metal parts, of other material and of the finishing process especially. Time is a great factor, and while a low grade piano can be started and completed in a certain time, a higher or high priced piano requires as much or more time. Time is money; time is cost. Regulation, finishing, overlooking and care of detail are costly additions, but they help to make an instrument musical in quality, and that is the content with high grade pianos.

Manufacturers who ask \$125 or \$150 for their pianos at wholesale admit in that very act that they are making cheap goods. If they were not making cheap goods they would ask higher prices and they would receive higher prices. Some manufacturers have succeeded in so manipulating their business that their representatives are obliged, for the sake of self-preservation, to demand a higher price for the pianos than their rank entitles them to ask or receive. This is a particular and vicious method, an outgrowth of conditions that have gradually arisen in late years; but no excuse can be offered to palliate the offense as far as it is injurious to the trade and the public.

This paper cannot shirk the issue. It reflects the general opinion of the music trade and acts under the impulse given to it by a universal sentiment. This paper is compelled by a sense of justice, by a recognition of its legitimate functions and by force of its own and inherent *primum mobile* to preserve the distinctions and differences in the various grades of instruments, and it hopes to complete this work without injury to anyone in particular and for the benefit of the whole musical industry of the land and the art of music itself.

HOW IS THIS DECISION?

Trade Names—Restraining Wrongful Use.

IN *Van Horn v. Coogan*, decided in the Court of Chancery of New Jersey in March, 1894 (28 Atl., 788), the following is the official syllabus:

"1. One trader has no right to use a name, a mark, letters or other indicia by which he may induce purchasers to believe that the goods he is selling are the goods of a rival trader.

"2. Where one trader is attempting to palm off his goods as the goods of his rival it is not necessary that the injured trader should show, in order to entitle himself to relief, that he has an exclusive property in the name by which his goods are distinguished on the market, for equity will restrain the use of any imitative device by which one trader attempts to beguile the public into buying his goods as those of his rival.

"3. The law governing the rights of rival traders is founded on honesty and designed to rebuke and suppress fraud. Hence if it appears that he who asks protection against the fraud of his rival is himself defrauding others no protection can be extended to him."

Change at Claflin Co.

MR. CHARLES BAUMEISTER ceased to work as foreman with the Claflin Piano Company, of this city, last Saturday, and is at liberty. There is also a rumor current to the effect that Mr. E. P. Hawkins has severed his associations with the company.

"Crown" Pianos and Organs.

In bygone days shepherds and maidens fair,
All gladly flocked Pan's tuneful pipe to hear
And deemed its music sweet beyond compare.

Shepherds and maidens now are far more blest,
Organs and pianos lull their souls to rest,
And among these the "Crown" are deemed the best.

Their dulcet tones, now tender, soft and clear;
Now full of power, enchant the listener's ear,
And bid him cry "The 'Crown' can have no peer!"

Of perfect form, each rose or ebony case,
Fitted the noblest halls of wealth to grace,
Or in some boudoir find a place.

In every home on which the sun looks down,
With sweetest music banishing each frown,
There should be found a dainty rosewood "Crown."

And all who find their hearts filled with content
By these sweet notes, their gratitude should vent
By joining in the cry of "Long live Bent!"

The Doll Boudoir Grand.

THE first Doll Boudoir Grand is completed and on exhibition at the Doll factory on Southern Boulevard.

The scale shows good mechanical and scientific piano knowledge. It was drawn to get a large tone, and much time and attention has been given to working out a musical quality from it.

The work done has been successful and the Doll Boudoir Grand is a creditable success.

The tone is musical in quality. In volume it is large, the bass being very sonorous. The third octave is marked by a beautiful ringing quality in that portion where grands are usually weak. The scale is even, the upper tones not being shrill and hard.

This grand Mr. Doll is now prepared to offer to the trade in such a manner that particular attention can be given by the dealer to its sale, assuring him of quick sales and good profits.

The Doll piano is achieving popularity in the trade from many little points of excellencies. The styles are beautiful and catchy to the eye.

A new fall is now being introduced in the Style C up-rights, which makes the case harmonious along lines of beauty. The fall is Boston style, but the cheeks are rounded and come out from the front with a graceful concave. Things are active at the Doll factory.

The Colby Pianos in Michigan.

THE State agency for the Colby pianos has been given to S. E. Clark & Co., at Detroit, for the State of Michigan. Their first order is for 20 pianos. The Colby was formerly handled in Detroit by the late Harry R. Williams. The pianos which will hereafter be handled by S. E. Clark & Co. are the Steinway, Gildemeester & Kroeger, Colby and Smith & Nixon, for all of which they control the entire State. This latest move is of considerable significance.

—The case of A. B. Harrington against Guernsey Brothers was brought to a close at noon Saturday, and the jury returned a verdict in favor of the plaintiff and against the defendant in the sum of \$72.19, as claimed by the plaintiff.—Scranton, Pa., "Times," April 16.



—T. J. Pratt will establish a music store at Apthorp, N. H.

—James W. Washburne is to open a music store at Clear Lake, S. Dak.

—A music store has been opened at Marinette, Wis., by F. T. Woodford.

—A new music store has been opened at Sharpsville, Pa., by E. G. Salisbury.

—A. S. Bill, of Painesville, Ohio, has removed his music rooms to the Gage Block.

—Mr. N. Stetson, of Steinway & Sons, may take a short run to Europe in June.

—Jacques Bach, of Kranich & Bach, arrived in New York from Europe last Monday.

—Gomer Thomas, of Danville, Pa., intends establishing a branch at Pittstown, Pa.

—Fire damaged the organ factory of John Rohn at Milwaukee to the extent of \$150 on April 17.

—Mr. Rudolf Dolge, of Alfred Dolge & Son, has returned from a highly successful business trip West.

—Mr. Hawley, of the Estey Organ Company, Brattleboro, Vt., was in Philadelphia within the past few days.

—Slight damage by fire was done in the piano trimming factory of Russell & Bolt, at Grand Rapids, Mich., on April 12.

WANTED—Young man, 25, wants wareroom position. Competent tuner. General music store preferred. Best of references from present employer. Address, S., care of THE MUSICAL COURIER, 19 Union square.

PIANO TUNER—Young man. Understands repairing, varnishing and polishing, desires steady position. Best of references from last employer. Address, R. B., care of THE MUSICAL COURIER.

PATENTS RECENTLY GRANTED.

No. 517,196....Musical Instrument....	Wm. A. Seifert, Leipzig-Plagwitz, Germany.
No. 515,229....Music Desk for Upright Pianos.....	John P. Richardson, Cambridge, Mass., assignor to Mason & Hamlin Organ and Piano Company, Boston, Mass.
No. 517,285....Zither Piano.....	Anton Marberger, New York, N. Y.
No. 517,543....Piano Truck.....	Frank E. Davis, Columbus, Ohio, assignor of one-half to J. B. McCoy, Indianapolis, Ind.
No. 517,874....Transposing Keyboard.....	Alex. Marcy, Toronto, Canada, assignor of eleven-twentieths to Jos. Hanauer, Omaha, Neb.
No. 517,913....Banjo.....	John F. Barrows, Saginaw, Mich.
No. 517,951....Piano Action.....	Frank W. Kringel, Los Angeles, Cal.

In Town.

AMONG the visitors to New York the last week were the following trade men:
W. W. Kimball, Chicago, Ill.
H. A. Fisher, of Fisher & Ogden, Oneonta, N. Y.
H. M. Howard, of Lyon & Healy, Chicago, Ill.
C. F. Buck, formerly of Buck & Simmons, Louisville, Ky.
F. N. Stephenson, of Sherman, Clay & Co., San Francisco, Cal.
E. Steinert, Providence, R. I.
N. P. Van Winkle, of Freeborn G. Smith, Washington, D. C.
Mr. Metzger, of Gallup & Metzger, Hartford, Conn.
Thomas Floyd Jones, Chicago, Ill.

The Wonderful WEBER Tone

IS FOUND ONLY IN THE



PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.

RECEIVERS' SALE.

Behr Brothers & Co.

RICHARD WALTERS' SONS, AUCTIONEERS, BY CHARLES F. WALTERS, AUCTIONEER.

ON Monday, the 14th day of May, 1894, at No. 298 Eleventh avenue and 550 West Twenty-ninth street, in the city of New York, beginning at 10:30 o'clock in the forenoon, the receivers of Behr Brothers & Co. will sell the interest of said corporation in the factory building at the southeast corner of Eleventh avenue and Twenty-ninth street, in the city of New York, and the lease of the premises on which it stands, 98 feet 9 inches on Eleventh avenue by 100 feet on Twenty-ninth street, subject to a mortgage thereon for \$15,000.

Also the personal property situated on or about the said premises, such as fixtures, office furniture, safes, an engine, boilers, steam, gas and water pipes, shafting, pulleys, wood working machinery, steam boxes, presses, glue boilers, glue pots, shelving, scales, drawings, patterns, piano hardware, actions, keys, plates, strings, pine, maple, ash and whitewood lumber, veneers and moldings, unfinished pianos, unfinished piano cases and parts thereof, one horse, wagons and harness, and various patent rights used in the manufacture of pianos.

The interest of said corporation in all of the above described property will be offered for sale separately or in convenient lots or parcels, subject, however, as soon as the sale is complete, to being immediately offered for sale as a whole, together with the good will of said corporation to any purchaser who will bid a price therefor in excess of the aggregate selling price of the several lots or parcels.

Also, at the same time and place we will offer for sale the said interest of said corporation in all worthless or doubtful book accounts and other claims arising on promissory notes or otherwise due to said corporation, including certain property deposited as collateral security.

On Tuesday, the 15th day of May, 1894, at No. 81 Fifth avenue, in the city of New York, beginning at 10:30 o'clock in the forenoon, we will offer for sale said interest of said corporation in about sixty-five upright pianos, nine grand pianos, three square pianos, office furniture, safe, desks, fixtures, rugs, tables, chairs, stools, railings and glass partitions.

All information relative to the sale can be obtained at the Receiver's office, 298 Eleventh avenue.

Dated, New York, April 20, 1894.

MARTIN W. BRETT,
HENRY BEHR,

Receivers of Behr Brothers & Co.

STICKNEY, SPENCER & ORDWAY,

Attorneys for Receivers,

31 Nassau street, New York city.

Bent, of Chicago.

BENT, of Chicago, is a piano manufacturer who is determined to show the army of piano dealers that Chicago is a manufacturing centre that can produce pianos for musicians—that is, pianos that are musical instruments. Bent, of Chicago, is putting the material, the labor, the time, the experience, the intelligence and the talent into his Crown piano to show that such a piano can be made in the city of Chicago, and he is succeeding. Dealers who do not know that this is so are not "in it;" that is, they are not in touch with the progressive piano movement, and they ought to be for their own sakes. Bent, of Chicago, is "in it," and for a long time to come; and those who wish to know how he is "in it" had better at once put themselves in touch with him. Geo. P. Bent, Chicago, Ill., will reach him.

Co-partnership Notice.

THE partnership existing between the undersigned for the manufacture and sale of pianos under the firm name of Kroeger & Co., at 524 East 134th st., in the city of New York, has been this day dissolved by mutual consent, Ettie Swick having transferred her interest in the business to Albert W. Kroeger, who alone is authorized to sign in liquidation, and the said Albert W. Kroeger alone assumes the liability of the outstanding indebtedness of said firm.

Dated NEW YORK, April 19, 1894.

ETTIE SWICK,
ALBERT W. KROEGER.

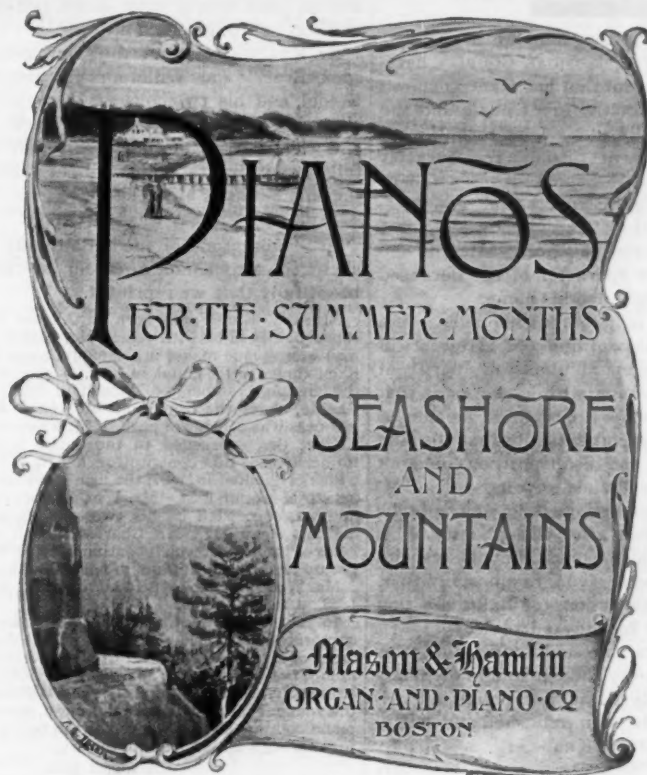
The business will be continued at the old stand under the same old firm name of Kroeger & Co.

ALBERT W. KROEGER.

[This Kroeger concern must not be confounded with the Kroegers, father and son, of Gildemeester & Kroeger. The above concern makes low grade goods, whereas the Kroegers, of Gildemeester & Kroeger, have always been identified with the artistic element in piano making.—ED. THE MUSICAL COURIER.]

—Mr. W. S. Tway, president of the Tway Piano Company, is confined to his house owing to illness.

—"G. G. Endicott, agent," is the sign over the door of the former house of Hermon Day & Co., Baltimore, Md.



THIS is from a novel circular issued by the Mason & Hamlin Organ and Piano Company, calling attention to the Mason & Hamlin method of stringing and the advantages it possesses in resisting the effect of climatic changes, and consequently their adaptation to renting purposes during the summer months by the seashore or in the mountains.

Julius Britting

JOHN BRITTING was the founder of the first piano manufactory West of the Alleghany Mountains. He came to Cincinnati from Nuremberg, Germany, and in 1834 started on the canal the first piano factory ever seen in the Western States. In 1857 he gave way to his sons Martin, Julius and John, and they opened what was the first piano and musical instrument salesroom in Cincinnati at the southeast corner of Fifth and Plum. Some 10 years ago they removed from that corner to 137 West Sixth street, west of Race, where they are to this day.

Yesterday, April 12, Julius, the second son died after a week's illness. His death was caused by apoplexy. He was a single man, but he leaves behind him his brothers and sister. His face has for years been a very familiar one. He was tall and spare and wore light brown burnside whiskers. Martin, his eldest brother, is probably the best known of the others. He is the one who always wore his hair remarkably long, hanging over his shoulders and was often mistaken for the late Henry Howe, the historian. Julius Britting, the deceased, was a man of very retiring disposition. He was a talented musician, like the rest of the family, and it is said of him that as a judge of perfect tone in an instrument he had no equal in the country.

Their present store is a small, unpretentious place, not like the one of 1857, for there such musical celebrities as Sontag, Jenny Lind, Maurice and Max Strakosch, Mr. Grau, Carl Formes, the great basso; Enoch M. Powers, the celebrated tenor; Charles and Jacob Kunkle; Heller, the magician and pianist; Professor Tosso, Carl M. Feine, Charles Warren, Fred. Werner, Steinbrecker and others used to congregate and the Britting store was the meeting place of all the talent who ever came to Cincinnati.—Cincinnati "Times-Star."

—Mr. Homer Howard, traveler for Lyon & Healy, has samples of small goods at the warerooms of T. B. Harms & Co.

—Mr. P. J. Healy returned to Chicago direct from Baltimore, where he attended the Knabe funeral.

—Sanders & Stayman, of Baltimore, are negotiating for more room. They have made overtures to the bank building backing their premises, and desire to place a bridge across to the third and fourth floors of the building. Mr. Harry Sanders, of Sanders & Stayman, was confined to his home by illness last week.

Decker Brothers.

SAID a gentleman to THE MUSICAL COURIER recently:

"I wandered from one wareroom to another the other day and played on a great many pianos. True, I did not play on every make in New York, but played on a great many. It was in the warerooms of Decker Brothers where I met the most enjoyment. The pianos there were an agreeable contrast to those I had played on during the day. The tone was beautiful in the extreme, and the action responded to everything I desired."

Such praise cannot be given to goods that are not of the highest grade. Tone is something not found always in a piano; that is, tone that thoroughly satisfies the critical. Decker Brothers have always enjoyed the highest reputation for all those attributes which make a high grade piano. They have honestly worked for it and they have it.

An Experience.

MR. WALTER Z. HOLMES, manager of the New York warerooms of Freeborn G. Smith, had an experience last week that he will not forget in a hurry. He has a good office boy, one of the kind that gets down regularly at the correct hour, does his work quietly and goes home when it is done at regular hours. Last week, Monday, this boy approached Mr. Holmes about 11 A. M. and said:

"Mr. Holmes, my mother said I had better not stay down town long to-day, as my brother was moved yesterday to the North Brother Island Hospital, suffering with smallpox."

Mr. Holmes jumped 20 feet away from the boy, sent him home and proceeded to thoroughly fumigate.

—W. J. Warrington has removed his music business from Carthage, Mo., to Joplin. Mr. S. W. Knepper has secured Mr. Warrington's former store and will open it as a piano wareroom.

ESTABLISHED 1856.

DAVID H. SCHMIDT,
(Successor to Schmidt & Co.)

FELT COVERER OF PIANOFORTE HAMMERS,

312-314 East 22d Street,
NEW YORK.

R. SINGEWALD, DRESDEN, GERMANY,

MANUFACTURER AND LICENSEE OF

Accordeons and Symphonion Music Boxes and
Victoria and Gloria Organettes. Greatest Novelties.

EXPORTER OF ALL KINDS OF MUSICAL INSTRUMENTS AND ARTICLES.

ILLUSTRATED CATALOGUE, WITH PRICES, FREE.

IN behalf of a great industry and an art that is associated with it THE MUSICAL COURIER herewith gives record of an event that has just transpired which is notable because of the great name and the individuality identified with it. The reception of the news of the death of Ernest Knabe, the character of the funeral obsequies, the spontaneous action of numerous commercial, industrial, social and mercantile bodies, the tributes of individuals and firms in all sections, as well as of the press, attest in eloquent language the high character of the deceased and the esteem that surrounded his name.

Mr. Knabe was a man of generous impulses; of a fine intellectual fibre that kept him and his great enterprise free from danger in times of peril; of quiet and dignified demeanor, with a character that enabled him to pass through life without an enemy. We can state it here most emphatically that the man did not have one enemy, and his disposition could not have tolerated an offense against anyone.

Doomed soon after his marriage to lose his wife, he devoted the days and years after the calamity to his sons, his relatives and his business, but always with a share remaining that was given to unostentatious charity and to many institutions of Baltimore that have known the value of his aid and advice.

For over thirty years the senior editor of this paper knew him intimately, and can add to the many tributes his own, merely as an additional indorsement of what has already been published and said of the virtues of the late Ernest Knabe.

The institution that bears his name is firmly founded in the love and affection of the musical people of this country, and in it his name will be cherished until that time when memory shall have ceased to be.

ERNEST J. KNABE.

His Death—Funeral Obsequies—Meetings of the Trade—Resolutions—Telegrams—Letters of Regret, Etc., Etc.

AS announced in last week's issue of THE MUSICAL COURIER, Mr. Ernest J. Knabe died at his residence, 320 Biddle street, Baltimore, Md., at 11:15 Tuesday morning, April 17. Heart failure, superinduced by Bright's disease, was the cause of his death.

It had been known for a long time that Mr. Knabe was in poor health, but no one in New York was aware that the end was so near, and the announcement of his death in last week's issue caused much excitement among members of the trade.

Early last spring Mr. Knabe's health failed, and in May his physician induced him to drop active business and take a little recreation in search of health. It was in the month of May, 1893, that he sailed for Europe, going at once to the Nauheim baths, near Frankfort-on-the-Main. After remaining there some time he went to Switzerland and returned to America in September, 1893. He went at once to Baltimore and plunged into business again. In December of last year he was attacked by la grippe, then raging in Baltimore, and from that time vitality gradually decreased. There was no falling off in mental power, but a sinking of physical health until the end came last week.

Only a few weeks ago were the members of his family convinced that his demise was but a question of a short time. This fact was not circulated, and but few people outside of his immediate circle of close acquaintances knew of it.

Friday, April 13, Mr. Knabe last visited his firm's warerooms, going from there to the factory, where he remained but an hour or two. Feeling badly he returned home, whence he never went forth until carried out by loving hands and laid in his last earthly home.

After suffering so long a time battling with a creeping death, the end was as peaceful as the life he lived. Surrounding his bed were his two sons, Ernest J. and William; his sister, Mrs. Chas. Keidel; his cousins, Miss Emma Riemann and Mr. Ferdinand Riemann, and his physician, Dr. Hemmeter. Since the preceding Monday night he had been unconscious. The watchers of his last moments eagerly looked for a fleeting moment of consciousness that they might receive some last token of affection, but the veil fallen over his mental powers was not lifted

and he sank into a quiet sleep, full of peace. The end was befitting such a life.

Mr. Knabe's relatives thus bereaved are his two sons, Ernest and William; his sister, Mrs. Chas. Keidel, and his two cousins, Miss and Mr. Riemann. His wife, formerly Miss Laura Beck, of Baltimore, and who was the mother of his four children died fully twenty years before. Ernest and William are the only children alive.

Mr. Knabe's Career.

Mr. Thompson, of the "Baltimore Herald," has sketched Mr. Knabe's career so accurately and beautifully that we reprint it.

Ernest J. Knabe was born on August 10, 1837, and was consequently in his 57th year. His father, William Knabe, who was a piano maker in Germany, came to America from Kreutzburg in 1833, and in 1837, as soon as he had learned the language, associated himself in business with Henry Gaehle, under the firm name of Knabe & Gaehle. This business was continued until 1854, when the late Mr. Wm. Knabe, Sr., succeeded to the entire legal rights of the former house, this constituting his right to the firm name which originated in 1837, the firm name becoming William Knabe & Co. in 1854. Mr. Wm. Knabe, Sr., died in 1864, and was succeeded by his two sons, Ernest and William, and his son-in-law, Mr. Charles Keidel, who became the heirs of the house, which continued to be William Knabe & Co. up to the present time in nomenclature.

Mr. William Knabe, Jr., died at Aiken, S. C., in January, 1889, at the age of 47.

In July, 1889, the firm of William Knabe & Co. was incorporated and has continued under the joint management of Mr. Knabe and Mr. Charles Keidel, assisted for a number of years by the sons of the seniors—Messrs. Ernest Knabe, Jr., Charles Keidel, Jr., and William Knabe. All of the younger men have had a thorough, practical schooling in piano making, having worked at the bench at the manufactory through all branches of the art.

HIS SOCIAL LIFE.

In his social and artistic life Mr. Knabe has been identified with Baltimore and the city's best interests for many years; but his influence did not stop here. The whole country is indebted to him, and Europe has felt the impress of his personality.

He was large hearted, broad in his views and always had a helping hand to extend to a struggling artist. But his charity was not confined to those who desired to make music a profession. No one ever appealed to him in vain for aid. The thousands of workmen in the company's enormous factory in South Baltimore fairly worshipped him, and hundreds of the poor of the city will mourn for him as a personal friend.

He was deeply interested in the development of his native city, and his purse, influence and presence were always at the call of her progress. There is scarcely an enterprise in Baltimore to-day with which his name is not in some way connected. In the social life of the city Mr. Knabe was a prominent factor. He was a member of the Merchants and Manufacturers' Association, the Germania Club, the Merchants' Club, the Journalists' Club, and was either an active or an honorary member of every singing and musical society in Baltimore. His home was always an artistic centre, and almost every noted artist who has ever visited Baltimore had been his guest. He was a personal friend of Von Bülow, d'Albert, Gruenfeld, Tschalkowsky, Nikish, Pauline Lucca, Minnie Hauk and other noted musicians who have made American tours.

To the art of piano making and through it to music Mr. Knabe, by his own invention and by the enterprise with which he has secured the best talent from Europe and in America, has laid the professional and amateur world under deep obligations. His reputation and the reputation of his firm in the advance of music are world wide.

Many Resolutions Passed.

The Journalists' Club, of Baltimore, was the first organization to call a special meeting, at which there was sincere mourning for Mr. Knabe, who was a member of the club. President John M. Kiger presided. The following resolutions were adopted, being prepared by Edgar Goodman and Max Ways, the committee appointed to draft them:

Resolved, That in the death of Ernest J. Knabe the Journalists' Club has lost one of its most valued and most serviceable members, while the newspaper men of this city will miss the kind friend whose ready and cheerful interest on innumerable occasions helped to lighten their labors and enabled them to more satisfactorily perform their duties.

Among the very first to encourage the permanent establishment of the club, in a most substantial way, he has since its organization maintained a continued and uninterrupted personal interest in its success, and very liberally and cheerfully responded whenever it was possible to promote the welfare of the club or its members.

It is a source of gratification that his name was enrolled among the life honorary members—the club's roll of honor—where it will stand as an evidence of his public spirit and kindly interest as long as the club exists.

The sympathy of the club and its members is extended to the family of the deceased, and it is ordered that the club be officially represented at the funeral.

It is further ordered that a copy of this minute, suitably engrossed, be transmitted to the family of the deceased.

The following gentlemen were appointed a committee to represent the club at the funeral: Paul Winchester, Willard G. Day, Geo. Meekins, Julian F. Bailey and Edgar Goodman.

Mr. Otto Sutro called the music trade of Baltimore together and presided at the meeting which voted a floral tribute to their late member and passed the following resolution after voting to attend the funeral:

The members of the music trade of Baltimore have learned with sincere regret and sorrow of the death of Ernest J. Knabe, who has

been so long and so prominently identified with musical matters in our city.

It has fallen to the lot of but few men to have gained such an enviable distinction as a successful business man and manufacturer; one who was noted for his integrity; whose genial smile, warm heart, open generosity and unostentatious charity have made for him hosts of friends wherever he went.

He was the hearty supporter of every worthy enterprise, the liberal giver to all who appealed to him for aid, and the warm friend to those who enlisted his assistance to obtain a musical and artistic position.

We deplore his death, and tender to his family our heartfelt sympathy.

As a further mark of respect we will attend his funeral in a body.

The Maryland Institute, the Peabody Institute, the Germania Club, as well as numerous other clubs, societies and institutions to which the deceased belonged, also passed resolutions.

The Obsequies.

Thursday morning at 10:30 was the hour set for the funeral. As early as 8 o'clock the crowd in the vicinity of the late Mr. Knabe's residence was so dense that it needed the attention of a large detail of police to preserve order. Friends commenced passing the coffin of Mr. Knabe at that hour and it was after 10:30 before the ceremonies commenced.

The Rev. Henry Scheib, who baptized Mr. Knabe, performed the marriage ceremony for him, baptized his children, also preached the funeral sermon over him. He spoke in German, and his pathetic words, uttered while the tears streamed down his aged cheeks, showed the great affection he had for the man whom he had known from childhood.

The deceased lay amidst a perfect garden of flowers. These tributes of affection were sent from the following societies and friends:

Wreath of roses from Governor and Mrs. Frank Brown.

A harp of roses 4 feet high, standing on a base of calla lilies 4 feet square, from piano makers and the music trade.

Gates ajar from the employees of the New York house of Wm. Knabe & Co.

Pillow from St. John's Lodge of Masons.

Harp from the Misses Trode.

Wreaths from Mr. and Mrs. P. J. Healy, of Chicago.

Ivy cross 3 feet high, entwined with lilies, and a large harp and lyre, from employees of Wm. Knabe & Co.

Pillow and wreath from the professors of the Peabody Conservatory.

Wreath from students of the Peabody Conservatory.

Palms and ferns from the Harmonic Singing Society.

Pillow from the Arbeiter Maennerchor.

Cross and gates from the employees of Wm. Knabe & Co.'s factory.

Other floral designs were sent by Charles Brink, Miss Carrie Schlens, Henry Keidel, Miss Sattler, Mr. and Mrs. Edmund Sattler, Charlotte Blume Arens, John Curley, Dr. and Mrs. John C. Hemmeter, Mr. and Mrs. Richard Ortman, Max Heubach, Charles E. Dohme, William Koch, Emanuel Schmidt, Mrs. Emil Fischer, Mr. and Mrs. G. A. Schlens, Mr. and Mrs. G. W. Gail and Christian Ax.

After the Rev. Henry Scheib had finished his remarks and offered prayer the pall bearers bore the body from the house, while 30 members of the Musical Union, under direction of Mr. Adam Itzel, played "Eine feste Burg ist unser Gott." Down an aisle formed by employees of the Knabe factory the body was borne, while the immense crowd in the street bared its head, paying reverent respect to the remains of the man all Baltimore loved.

The pallbearers were superintendents of departments in the Knabe factory, with the exception of a senior clerk in the warerooms of the company in Baltimore. They were Messrs. H. Goertz, F. Leggeman, Wm. T. Smith, G. A. Ely, Eugene Geary, J. William

We desire to call especial attention to the Great Attractions offered by the

ELEVENTH CINCINNATI MAY MUSIC FESTIVAL,

Which will be given May 22, 23, 24, 25 and 26 in the Great MUSIC HALL under the Direction of

THEODORE THOMAS.

Accompanied by his unequalled Orchestra of over 100 men, augmented by special Artists from New York.

500 VOICES } The Magnificent Cincinnati May Festival Chorus, } 500 VOICES.

The Soloists especially selected for the works to be given are all English speaking Concert singers, and include Mrs. EMMA EAMES-STORY, the most successful singer who has appeared in this country for many years. Mr. PLUNKET GREENE, who has made a study of ballad music of all nations, Miss ANTOINETTE TREBELL, Mr. BEN DAVIES and Mr. WATKIN MILLS, who are to come to this country to sing in the Festival, and Mrs. CARL ALVES, Miss IDA M. SMITH and Mr. W. H. RIEGER.

On the opening night the "Elijah" will be given with all the great artists, and on the closing night the great Berlioz "Requiem," with an orchestra augmented by fifty men and the male choir increased by two hundred voices.

During the week Parker's "Hora Novissima," Rubinstein's "Moses," Beethoven's "Ninth Symphony" and other important choral and orchestral works will be given.

Season Ticket, with Reserved Seat, for Seven Concerts, \$12. Single Reserved Seat, \$2. General Admission, \$1. The choice of seats to Subscribers for Season Tickets will be sold at auction on May 1st. Sale of Season Tickets without premium, May 7th and 8th. Single Reserved Seats will be on sale on and after May 10th. We shall be pleased to secure seats for any of our friends who desire us to do so. Any further information will be cheerfully furnished, together with Programmes giving full particulars.

CRAWFORD, EBERSOLE & SMITH,
SMITH & NIXON,

76 and 78 West Fourth Street, Cincinnati, Ohio.

Fischer, William Theiss, F. Schieres, F. Steinwedel and George Koppelman.

The following organizations were represented: Germania Club—H. G. Hilken, Edward Wischmeyer, Victor H. Buschmann and Charles E. Dohme. Maryland Institute—Joseph M. Cushing, Joshua Lynch, J. S. Detrick, T. P. Perrine, Samuel Eccles, Jr., John M. Carter and Ernst Schmeisser.

Journalists' Club—Willard G. Day, George A. Meekins, Julian F. Bailey, Edgar Goodman and Paul Winchester.

Employés of Charles M. Steiff—Charles J. Gross, Herman Kuhst, George Boehm, J. C. Pfeiffer, Henry C. Lotz, William H. Mooney, Louis C. Bredehoeft and Arthur Blumemberg.

Interment in Loudon Park Cemetery.

As the long line of carriages, over 125 in number, paused at the grave the band played the Prayer from "Lohengrin," and as the body was placed in position for interment the united singers of Baltimore, from the following societies, Harmonie, Liederkrantz, Arbeiter, Männerchor, Germania Männerchor, Arion and Frohsinn, under the direction of Mr. John C. Frank, sang "Stumm Schlaeft der Saenger."

The address at the grave was made by the Rev. Julius Hoffman, of Zion Church. The Rev. George W. Ebeling offered prayer and made some remarks.

Again the United Singers sang, giving with exquisite effect "Wie sie sanft ruhen," after which the band played a dirge.

Among those present at the funeral were the following from other cities than Baltimore:

Mr. and Mrs. P. J. Healy, of the Chicago firm of Lyon & Healy, who came East to attend the funeral; Mr. Harry Freund, Mr. Richard Ranft, Mr. Haas, Mr. R. W. Droop. From the New York house of William Knabe & Co. were Mr. Alfred Meinberg, Mr. Samuel Barnes and Mr. Werkla. Mr. Ambuhl, of the Chickering house of Boston, and a representative of the New York MUSICAL COURIER were also present.

Among the Baltimoreans who attended the obsequies were: J. M. Cushing, Prof. Otto Fuchs, Geo. R. Skillman, Geo. Williams, John L. Lawton, James Pentland, Frank G. Morrison, John M. Carter, Louis F. Dietrick and George L. McCahan, of the Maryland Institute. From the German Orphan Asylum were President Ernst Schmeisser, Vice-President Myerdiects, Directors Ernst C. Linden and Peter Gustavus. The Journalists' Club, of which Mr. Knabe was an

associate member, was represented by Paul Winchester, Willard G. Day, Edgar Goodman, F. Julian Bailey and George A. Meekins. A committee of employés from the piano factory of Charles M. Steiff included Charles J. Gross, Herman Kuhst, Henry C. Lotz, William H. Mooney, Louis C. Bredehoeft and Arthur Blumemberg. The Washington branch of William Knabe & Co. was represented by J. G. Erck, E. C. Hall, W. B. Gibbs and Carl Dieman. Those from the Germania Männerchor were Hermann Knollenberg, president; Col. R. B. Boss, Rudolph Wattenscheidt, George Geiwitz and Jacob Klein.

Among other well-known persons present were: Mayor F. C. Latrobe, Dr. P. R. Uhler, Prof. C. F. Raddatz, Prof. Asger Hamerik, Prof. Emanuel Wad, Prof. Fritz Fincke, Prof. B. Courlander, Professor Allen, Edward Aler, Carlos M. Sanchez, Chas. H. Harding, Frederick W. Wolfe, Douglas G. Phair, Mr. and Mrs. Gunther Keidel, Col. Joseph Raiber, Prof. H. B. Rolmer, Fritz Sheidt, Fritz Fuchs, A. Dieterich, E. W. Flagner, Frank Gibson, Prof. Edward Heimen-dahl, G. A. and Frederick Schleuns, Justice Otto Benner, Louis Schneider, John S. Bullock, Charles Reuter, Henry C. Wagler, Louis Dohme, Henry C. Loggeman, Isidor Lowenthal, Otto H. Droege, Herman Wenzing, Joseph R. Weinig, Martin Kesmodel, George Blome, Fred Fincke, Dr. F. Rinehart, Chris. Heinrichs, George E. Savage, Edw. C. Geyer, Edward Wischmeyer, Charles Heuisler, Herman E. Goetz, L. P. Henninghausen, E. J. Farber, A. Roszel Cathcart, H. H. Vonderhorst, George W. Gail, Hon. Anthony Kennedy, Charles H. Ruffelmeyer, A. C. Pracht, Mrs. Matilda and Amelia Pracht, Annie Ulrig, Emma Rieffe, Mrs. Emil Schmittbon, Mrs. George Baetzer, Mrs. Mary Nordhoff, Mrs. Victor De Royallieux, Louise F. Dietrick, William A. Lohmeyer, Col. Edward Leyh, Otto Sutro, Frederick P. and Charles M. Steiff, Major Arnold G. Kummer, J. Seth Hopkins, B. N. Baker, Charles Mitze, Rev. Robert H. Paine, Dr. B. Meyer, Fritz Weistenborn, Alexander G. Frank, G. A. Von Lingon, Henry G. Hilken, Copeland Morton, A. G. Atkinson, O. Brehme, Prof. George Gaehle; Dr. Henry Woods, of Johns Hopkins University; Charles H. Thompson, Walter Thomas, Amundus Nordhoff, Dr. George Reuling and Henry Seim.

Letters and Telegrams of Condolence.

Following are some of the letters of condolence received by the firm of Wm. Knabe & Co.:

BOSTON, Mass., April 18, 1894.

It is with feelings of profound sorrow that we learn of the death of Mr. Ernest Knabe. We feel this loss keenly, because of the friendly feeling that has existed between our two houses for so many years, and for the courtesy extended to us and to our representatives by Mr. Knabe when we have been in your city.

To you in your deep affliction we, who have suffered as you are now suffering, extend the assurance of our deep and heartfelt sympathy.

Sincerely yours,

CHICKERING & SONS.

NEW YORK, N. Y., April 17, 1894.

It is with extreme regret that we have just been notified of the death of your Mr. Ernest Knabe. We beg to tender to yourself and other members of the firm, and also to his family, our sincere sympathy in their affliction.

We remain, yours very truly,

J. & C. FISCHER.

NEW YORK, April 18, 1894.

Accept our heartfelt sympathy for your great loss.

KRANICH & BACH.

NEW YORK, April 18, 1894.

To my great sorrow I notice in the newspapers the death of your Mr. Ernest Knabe, for 40 years past my dear personal friend. Please extend to his family and members of your house my and Steinway & Sons' most heartfelt sympathy in your affliction, and regret that my physical condition will make it impossible for me to attend the funeral.

WILLIAM STEINWAY.

NEW YORK, April 19, 1894.

Please accept my sympathy for the members of your house and the family of the late Mr. Ernest Knabe in the bereavement which has fallen upon them and you.

WM. E. WHELOCK.

CHARLESTON, S. C., April 17, 1894.

You have our deepest sympathy in your bereavement.

GEORGE BLUMNER.

CHICAGO, Ill., April 18, 1894.

It is with sincere regret I learn by this morning's paper that my esteemed and honored friend, Mr. Ernest Knabe, has passed away. Please convey to his family the heartfelt sympathy of Mrs. Brainard and myself.

Yours truly, C. S. BRAINARD.

CHICAGO, Ill., April 18, 1894.

I beg the privilege of expressing my sincere sorrow and sympathy.

CHAS. C. CURTISS.

MILWAUKEE, Wis., April 19, 1894.

With much regret I noticed in morning paper the announcement of your Mr. Ernest Knabe's death. Please

ESTABLISHED IN 1847.

Needham Organs.

Durable, - - -

Tone Musical, -

High Grade, - -

Artistic Styles. -

NEEDHAM PIANO-ORGAN CO.,

36 East 14th Street, New York.

accept my sincerest sympathies in your sad bereavement. No one who knew Mr. Knabe can but always remember him as one of the most honorable, upright, kind and generous men in life. Kindly extend to the family my sympathies, and oblige,
Yours very truly,
JOS. FLANNER.

With deep sorrow I have read of the death of your father. Mrs. Currier and myself extend our deepest sympathy. Send me his portrait.
W. H. CURRIER.

Accept the assurance of our most sincere sympathy in this your hour of great sorrow.
E. F. DROOP & SONS.

We offer our sincere sympathy with you in your affliction.
GALLUP & METZGER.

Have just learned of Mr. Knabe's death. You have my deepest sympathy in your great bereavement.
S. HAMILTON.

We have just read of the death of your honored member, Mr. Ernest Knabe, and were much grieved over the sad news. He was a most genial man, one of the class of whom it is said "we shall not look upon his like again."
Please accept our sincere condolence in your great bereavement, and believe us,
Yours very truly,
H. KLEBER & BROTHER, Limited.

This house and all its offices and members and their families offer sincerest sympathy in your great loss. All look upon your bereavement as a loss personal to each. Telegraph us date of funeral.
LYON & HEALY.

Just learned with sincere regret death of Mr. Knabe. Accept sincerest sympathy and condolence.
LEVASSOR PIANO COMPANY.

Sympathy and condolence in your affliction, assurances of our fidelity.
MACKIE PIANO, ORGAN AND MUSIC COMPANY.

We learn with great sorrow of Mr. Knabe's death and beg to extend to family and relatives our deep sympathy.
F. A. NORTH & CO.

Please accept our sincere sympathy; we are much grieved over the death of our old friend.
J. L. ORME & SON.

Accept our sincere sympathy at the unexpected death of your beloved father.
MILWAUKEE, Wis., April 17, 1894.
WM. ROHLFING AND FAMILY.

You have my heart-felt sympathy in this our deplorable loss.
DETROIT, Mich., April 19, 1894.
F. J. SCHWANKVOSKY.

It is with the deepest regret that we have heard of the death of your Mr. Ernest Knabe, a gentleman for whom we have always entertained the highest respect, as a citizen and a business man.

We feel that the piano trade has lost one of its most distinguished and honored exponents.
We have always found him to be a kind friend, a judicious advisor and an honorable competitor.

Such a man is an honor to any trade and to any community.

We sincerely mourn with you in your great loss of partner, friend and father.

Yours sincerely,
SANDERS & STAYMAN.

We are indeed very sorry to know of the death of Ernest Knabe, and beg to tender our sincere sympathy to his family, associates and numberless friends.
AUGUSTA, Ga., April 17, 1894.
THOMAS & BARTON.

Please extend my sympathies to Mr. Knabe's family. When is the funeral?
BOSTON, Mass., April 18, 1894.
E. W. TYLER.

With much sorrow we have just been informed of your sad loss, and hasten to extend to you and the entire bereaved family our heartfelt sympathy, especially does our Mr. Levy feel the loss, he having known Mr. Ernest Knabe for a number of years. Can recognize and feel the grief caused by his death to those most near and dear to him.
Respectfully and sincerely,
THE BENJ. LOWENBERG PIANO AND MUSICAL INSTRUMENT COMPANY.

I extend you all my deep sympathy in your affliction. Ernest Knabe was one of nature's noblemen that will be sadly missed.
BOSTON, Mass., April 18, 1894.
LEVI K. FULLER,
Governor of Vermont.

We are very much grieved to learn from the telegraphic dispatches this morning of the death of your Mr. Ernest Knabe. Not being aware that he had been in ill health recently, the announcement has been a very startling surprise and we have been very much saddened by the news.
Will you kindly convey to the members of the family, particularly Mrs. Knabe, Mrs. Keidel and Mr. Knabe's sons our sincere sympathy in their sad affliction.

We shall, on visits to Baltimore, miss Mr. Knabe's genial welcome, and can in a slight measure enter into their sorrow in losing a relative whose wise counsel, kindly nature

and affectionate disposition so endeared him not only to them but to all with whom he came in contact.

With kindest regards and sincere sympathy,
We remain,
Yours very truly,
GOURLAY, WINTER & LEEMING.

Please accept our sincere condolence.
NEW YORK, April 18, 1894.
ABBEY, SCHOEFFEL & GRAU

We were very much shocked this A. M. to read of the death of our dear friend Ernest Knabe. We had heard of his failing health, but were not prepared for the end so soon, and can hardly realize that he is no more. I am very sorry we did not know of it yesterday, for if there was time the writer would certainly have been among the mourners. You have our heartfelt sympathy in this great affliction.

Respectfully yours,
GEO. F. HEDGE, SON & CO.

Otto Wissner's Tribute.

Editors *The Musical Courier*:
Not being a member of the Piano Manufacturers' Association, and unable to sign the memorial resolutions over the death of Ernest Knabe, will you grant me space for a brief individual expression.

His loss challenges the regret of all those in our trade, in which he was an acknowledged leader. He was so honorable in rivalry that he is lamented by competitors only less than by those who were favored with his intimate personal and business association.

Yours very respectfully,
O. WISSNER.

Other letters and telegrams were received from the following parties:

Sam S. Sanford.....	Bridgeport, Conn.
E. Schlueter and family.....	San Francisco, Cal.
Mrs. Mary Szemelenyi.....	Washington, D. C.
Joseph Silyinski.....	New York, N. Y.
Leo Tritesch.....	New York, N. Y.
Henry Thomas.....	Baltimore, Md.
Oliver W. Williams.....	Springfield, Ohio
S. J. Albright.....	New York, N. Y.
Henry G. Andres.....	Cincinnati, Ohio
L. Werkmeister.....Committee Baltimore Liederkrantz,
John Hemmeter.....	Baltimore, Md.
Geo. W. Von Heine.....
C. C. Rabble.....
S. M. Barnes.....	New York, N. Y.
Prof. H. A. Becker.....	Pottsville, Pa.
Chas. H. Bunting.....	Baltimore, Md.
A. L. Boggs.....	Baltimore, Md.
Baeder, Adamson & Co.....	Philadelphia, Pa.
W. L. Blumenschein.....	Dayton, Ohio
Miss Virginia Clare.....	Washington, D. C.
Mr. and Mrs. Constantin Sternberg.....	Philadelphia, Pa.
Constock, Cheney & Co.....	Ivoryton, Conn.
Rudolph Dolge.....	Cleveland, Ohio
C. H. Dittman.....	New York, N. Y.
George S. Davis.....
William Ebling.....	Washington, D. C.
J. G. Erck.....	Boston, Mass.
Carl Faellen.....

THE WEGMAN PIANO

IS BEST.

WHY?

IT SUITS THE SALESMAN.

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WEGMAN PIANO CO., AUBURN, N. Y.

Marie Gaul.....Baltimore, Md.
 Cecilia Gaul....." "
 Rev. H. G. Gans.....Carlisle, Pa.
 Mr. and Mrs. Gloetzner.....Washington, D. C.
 Mr. and Mrs. Louis Haas.....New York, N. Y.
 Simon Hassler.....Philadelphia, Pa.
 Thomas Foley Hiskey.....Baltimore, Md.
 Harry C. Ives.....Bridgeport, Conn.
 R. E. Johnston.....Washington, D. C.
 Herman Kobbe.....New York, N. Y.
 William Knabe & Co....." "
 John Kramer.....Baltimore, Md.
 John Lavine.....Cincinnati, Ohio.
 Monastery of Mount de Sales.....Catonsville, Md.
 Copeland Morton.....Baltimore, Md.
 August G. Meyer and family.....San Francisco, Cal.
 Alfred Meinberg.....New York, N. Y.
 Ferdinand Mayer.....New York, N. Y.
 Mr. and Mrs. S. C. Metzger.....Hartford, Conn.
 Ferdinand Wight Neuman.....Chicago, Ill.
 Clara D. Norton.....Kingston, N. Y.
 Wm. Oberlander.....Frederick, Md.
 Harold Randolph.....Baltimore, Md.
 Wm. Reinhard.....Des Moines, Ia.
 Richard Ranft.....New York, N. Y.
 L. M. Ruben.....New York, N. Y.
 Chr. Kogge.....Baltimore, Md.
 Xaver Scharwenka.....New York, N. Y.

A Card to the Friends of the Late Mr. Ernest Knabe.

BALTIMORE, April 30.

So many of the friends of the late Mr. Ernest Knabe have remembered us in the hour of our affliction that it is impossible personally to express our gratitude to all, so this method is taken to present our heartfelt thanks for the tributes of respect paid to the dead and the heartfelt sympathy offered to the living. Especially do we wish to remember and thank our employes, the United Singers, the Musical Union, the Liederkrantz, the German Orphan Asylum, the American Fire Insurance Company, the Auditorium Company, the German Historical Society of Maryland, the faculty of the Peabody Conservatory of Music, the students of the Peabody Conservatory of Music, the Arbeiter Männerchor, St. John's Lodge No. 34, F. and A. M., Knights Templar Commandery No. 1, the Harmonie, the Germania Männerchor, Thalia Männerchor, Arion, the Maryland Institute, the German Society of Maryland, the Germania Club, the music trade of Baltimore City, the Journalists' Club, and all other organizations which have sent resolutions of condolence; to those who, by their presence at the funeral or grave testified to their respect for the dead and sorrow at our loss, and to the many persons from all parts of the country who have sent letters or telegrams to the firm or the family. Particularly do we desire to tender our thanks to our many friends who sent beautiful flowers.

ERNEST KNABE,
 WILLIAM KNABE,
 MRS. CHARLES KEIDEL,
 MR. CHARLES KEIDEL.

Action of the New York Association.

The death of Mr. Knabe brought about a spontaneous movement on the part of the members of the Piano Manufacturers' Association, which resulted in the calling of a special meeting of that body, held

on Friday afternoon, April 20, at Union Square Hotel parlors. There were present:

Representing.
 Mr. Wm. E. Wheelock.....Wm. E. Wheelock & Co.
 Mr. Albert Weber.....Weber Piano Company.
 Mr. Tilney....." "
 Mr. Taylor.....Pease Piano Company.
 Mr. Hubbad.....Lindeman & Sons Piano Co.
 Mr. Lawson.....Stuyvesant Piano Company.
 Mr. Samuel Hazelton.....Hazelton Brothers.
 Mr. John J. Decker.....Decker Brothers.
 Mr. Wm. Steinway.....Steinway & Sons.
 Mr. A. H. Fischer.....J. & C. Fischer.
 Mr. C. H. Jansen.....Mathushek & Sons' Piano Co.
 Mr. Newby.....Newby & Evans.
 Mr. H. Kranich.....Kranich & Bach.
 Mr. L. P. Bach....." "
 Mr. R. B. Proddow.....Estey Piano Company.
 Mr. George Nembach.....Geo. Steck & Co.
 Mr. F. G. Smith, Jr.....Bradbury & Webster.

Through the courtesy of the Association Marc A. Blumenberg, of THE MUSICAL COURIER, who, by the way, was during his youth and early manhood a fellow townsman and also a personal friend of the late Mr. Knabe, was enabled to participate in the meeting and in the rising vote by which the following resolutions were unanimously adopted:

Whereas, It has pleased Almighty God to remove from life upon the earth our honored friend and fellow-craftsman Ernest Knabe, late head of the old and renowned house of William Knabe and Company, of Baltimore and;

Whereas, It is deemed meet and proper by the members of this Association assembled at a special meeting convened for the purpose that we give public expression as an association of our individual sorrow in the sudden loss of our friend, and of our deep sympathy for the members of his family and firm in their affliction, be it

Resolved, That the following minute be adopted and entered upon the records of this association, and that copies thereof be transmitted by our secretary to the sons of the late Ernest Knabe, and to the firm of William Knabe & Co.:

MINUTE.

The members of the Piano Manufacturers' Association of New York City and Vicinity, justly appreciating the benefits that have accrued to our industry and to mankind from the honorable and successful life of one who has devoted himself to our calling since early youth, from his earnest and conscientious efforts to raise and maintain the artistic standard and qualities of the American piano, and from the kindly and affectionate intercourse of a just and generous man in all the relations of life—in the family, with business partners and associates, with the employes of a great and thriving institution, and in the multifarious duties and responsibilities of a loyal and warm-hearted American citizen—do recognize that in the death of Ernest Knabe the whole trade has sustained a grievous loss, and that by his untimely

ly departure from the scene of his earthly activities a gap has been created that will never be completely filled.

(Signed) WILLIAM STEINWAY, President.
 L. P. BACH, Secretary.

The resolutions will be engrossed and three copies—one each for the sons and for Mr. Keidel—will be sent to Baltimore.

The committee that drafted these resolutions consisted of Chairman Wm. E. Wheelock, John J. Decker, George Nembach, A. H. Fischer and R. D. Proddow.

The meeting was opened by Mr. Steinway, who gave an interesting account of his personal acquaintance with the deceased and the father of the deceased, the late William Knabe, the founder of the house. Messrs. Wheelock and Fischer also gave reminiscences of their social intercourse with the late Mr. Knabe, and the general sentiment was of a highly eulogistic character reflected by the above resolutions.

An Accomplished Gentleman.

WE are pleased to announce that Geo. Lionel Kent, the eminent piano tuner and "voice builder," has located in our city. As a tuner and repairer of pianos and organs he is "without a peer." He served nine years' apprenticeship in London and Paris; has traveled as a "specialist" in his line for 23 years, and has references from eminent musicians in Europe and America, and refers to several residents of this city whose pianos he has repaired. He earnestly solicits the patronage of those who have fine pianos and appreciate the finest of work, or who have had their pianos tuned by incompetent workmen. He guarantees to make over old pianos equal to new. He uses the most improved tools and finest materials, and fully guarantees all his work.

Mr. Kent is also a practical "voice builder," thoroughly versed in the hygiene of the voice, and using the "Amalgamated" (Spanish-Italian) system (Bassini, Garcia, Concone and Lablache methods); he guarantees that weak lungs may be made strong, the general health vastly improved, and a weak, cracked voice be made full and resonant.—Kentucky "Blue Grass."

—Max Meyer & Brother, of Omaha, who for some years have had the cigar privileges at the Paxton, Millard and Murray hotels, have given up all these stands and will now confine their business to their main store, on Farnham street.—"Tobacco."

—G. M. Poppenberg, Gildemeester & Kroeger's Buffalo representative, has removed to handsome new warerooms two doors north of the old stand, on Main street, Nos. 1413 and 1415.

MANUFACTURED BY

The Bothner

Piano Action.

George

Bothner,

I 35 and I 37

Chrystie Street,

NEW YORK.

The Best Action on the Market.

Grand, Upright and Square.



OFFICE OF THE MUSICAL COURIER,
CHICAGO, April 21, 1894.

ON Monday or Tuesday of next week the old house of Lyon & Healy, who have been identified so many years with the corner of State and Monroe streets, will be installed in their new building, at the corner of Wabash avenue and Adams street. With the exception of the piano department, all of their different departments are in a state of demoralization, one might say, although there is no doubt that by Wednesday of next week everything will be in "apple pie" order in their elegant new store. This important move will be likely to stimulate others, and it is generally understood that another large house in this town is seriously considering a removal to a corner on the avenue not very far removed from the corner of Wabash avenue and Jackson street.

A manager for another certain house in this town goes East to day, and as your correspondent understands it for the purpose of impressing upon the home house the absolute necessity for them to have a different location and a better store than the one they are now occupying, which is a second story wareroom.

Another one of the largest houses in this city, who are now located on the second floor and making strenuous efforts for retail trade, a department to which they have not paid the greatest amount of attention previously, are also seriously contemplating a removal to the first floor. It must be acknowledged that the outlook for business in this city continues to improve.

Hardman Change.

The much talked of change in relation to the Hardman piano in this city has at last been consummated. Mr. J. L. Mahan is the gentleman who will hereafter have charge of the destinies of the Hardman piano in the city of Chicago. Just what arrangements Mr. Mahan will make he does not himself know as yet. He may stay where he is and by taking a little extra space in the Auditorium Building make sufficient room for his plans. Mr. Mahan has a small room on the Wabash avenue side of the Auditorium Building on the first floor and a larger room on one of the upper floors of the same building. This may be added to or he may consider it advisable to move farther north on the avenue. This change has been hinted at in THE MUSICAL COURIER for several weeks past.

Getting Ready to Move.

The B. Shoninger Company are having the usual removal sale previous to their coming on Wabash avenue, which event will occur on or about May 1. A great deal might be said as to the conservative and successful methods which have been pursued by Mr. Joseph Shoninger in his conduct of the business in this city. This, however, must be very familiar to the trade, as it has frequently been referred to in these columns. It is only necessary to say that Mr. Shoninger intends putting renewed energy after his advent to the avenue into the business.

Henry Detmer.

The first shipment of Starr pianos since the fire which destroyed the Starr piano factory in Richmond, Ind., has been received by Mr. Henry Detmer. In a conversation with Mr. Detmer he told of an incident that happened just after the fire which we do not remember having seen referred to. It seems the people of Richmond are so favorably inclined toward the Starr Piano Company that a number of the well to do merchants and citizens of that place offered the day after the fire to supply the necessary means to rebuild the factory. This must have been very gratifying to the company, notwithstanding the fact that they do not need any financial assistance.

Mr. Detmer is exhibiting in his warerooms on Randolph street a peculiarly constructed harp, the most interesting features of which are that it is entirely devoid of pedals, the necessity for which is obviated by crossing the strings, which places the whole tones on one side of the pin block and the half tones on the other, the tuning pins being on both sides of the pin block. Where the strings cross a complete chromatic scale can be produced. The instrument has not yet been thoroughly tested by a harpist, but it must be confessed that there are some good points about it. This harp is not very expensive to construct and those

shown at the warerooms at the present time are offered for sale at \$100.

Schaff Brothers.

Mr. Geo. T. Link, the proprietor of the Schaff Brothers Company, is on the road making visits to his best agents throughout the Western country. Mr. Link assured the writer just a few days ago that the business of his company is much better than it was one year ago during the same period. There is no doubt about the thorough reliability of the Schaff Brothers pianos; they are good instruments, and those who handle them once are sure to require more of them.

Used in Concert.

The Conover piano is, throughout this Western country at least, being brought to the front by being used in concerts, not only in the city of Chicago, where it has been used a number of times lately and also at the Howe-Lavin concerts which are being given in the Central Music Hall this week, but through the country, and, by the way, their advertisement in the program on this particular occasion was simply the words "Conover pianos are unexcelled" at the top of the programs, and was easily discernible for quite a distance throughout the auditorium.

The following clipping from a Muscatine, Ia., paper is a sample of their methods used in the country, which must prove of positive value to the Chicago Cottage Organ Company:

The audience at Remenyi's concert on Wednesday next will have the additional pleasure of seeing and hearing one of the finest up-right pianos ever made. "Remenyi's" advance agent stipulated that his pianist should be provided with a Conover, and W. E. Kincaid & Co., sole agents, having in stock a superb satinwood, will have the pleasure of exhibiting the finest instrument in the United States. W. E. K. & Co. have also an elegant stock of Conover and Schubert pianos and a full line of organs and musical instruments of all kinds.

A Reception.

Cards are already out for a reception to be given in honor of the Misses Irene and Olga Pevny, which is to take place next Friday evening. The Chicago Cottage Organ Company give this reception at their warerooms, and a large attendance is expected, as all the prominent musicians of the city as well as all the most important members of the trade have been invited.

Not a Prodigy.

Little Reuben Demarest, the pretty, fair haired boy who became quite prominent as one of the attractions at the World's Fair in connection with the A. B. Chase booth, has blossomed out as a concert pianist, and under the name of Rubenstein, which, by the way, is probably intended for the name Rubinstein, is announcing the fact that he will give concerts in different localities. While the boy is a very pretty and a very attractive little fellow, there is nothing particularly astonishing in his manipulation of the piano, and it is certainly a mistake on the part of his friends to place him before the public as a prodigy.

Suits Against the "World's Fair."

The first of the suits brought against the World's Columbian Exposition by members of the Chicago Band for damages on violation of contract was decided in favor of the defendant in Judge Brentano's court recently. It was the suit of Joseph Hoffman for the recovery of \$93.

The above clipping is from a recent daily paper in this city. The decision as given in this notice, which, by the way, is not the first suit which was brought against the Exposition in this connection, is a surprising one if true, as it has been understood by the trade here that Mr. Liesegang, who was the leader of this Chicago band, brought suit against the World's Fair several months since for several hundred dollars and won it. At the same time it was supposed that the winning of that suit carried with it a probably like decision for all the men under Mr. Liesegang, who were concerned in this matter. It does not seem consistent that Mr. Liesegang should have won his suit as a leader of the band, and the different members of the band be treated in a totally different manner.

Notes.

Information having been received by the Lyon & Healy house in this city last Tuesday evening announcing the death of Mr. Ernest Knabe, Mr. P. J. Healy took the first train for Baltimore the same evening to attend the obsequies and returned to-day.

Mr. I. N. Camp, who has not been feeling well lately, is now taking a Missouri River trip to New Orleans and return. If he does not feel better after this, he may be induced to take a European trip of quite an extended duration.

Mr. George W. Tewksbury, when last heard from by Mr. H. D. Cable, of the Chicago Cottage Organ Company, was in Rome, Italy. He is in the best of health and evidently enjoying himself to his utmost capacity, which in this respect is as large as his reputation always has been for the conduct of a great factory. Mr. Tewksbury will not return to Chicago before the latter part of September.

Mr. Charles H. MacDonald, the vice-president and manager of the Pease Piano Company, is evidently extremely

encouraged in the outlook for business. Mr. MacDonald is constantly on the lookout to devise means and ways for pushing his business, and from some casual remarks which he made lately it would be inferred that he had struck another trail leading to some bonanza.

Mr. A. M. Wright, of the Manufacturers' Piano Company, appeared in this city very unexpectedly the fore part of the week, evidently on some important business which required a consultation with Mr. Chas. C. Curtiss. After completing this special business he left immediately for California, where he is to meet his family.

Mr. M. R. Slocum, of Cleveland, Ohio, came to this city to-day. As he came here at the request of Mr. Mahan, who has already been reported as taking the agency of the Hardman piano, it may be possible that he is going to be connected with Mr. Mahan in business. This, however, is not at all a certainty. Mr. Slocum says that business in Cleveland has brightened considerably of late, in fact, that is quite satisfactory.

Mr. Nahum Stetson, of the Steinway house, New York, was here one day this week.

Mr. Platt Gibbs, of the Chicago Music Company, in answer to the question as to whether he had renewed the lease for his present business quarters, replied that he had it during his good behavior. On its being suggested his lease would be short lived, then, he replied that he would be able to raise old Ned for six years any how.

Mr. Chas. Hinz sails for Europe on April 25, to be gone an indefinite length of time.

This Man Should Succeed.

Editors The Musical Courier:

I inclose you a bill received by the Wiley B. Allen Company, of this city, to give you an idea of the trials and tribulations a dealer passes through in this section of the country.

It seems that Mr. Allen started out his salesman and tuner to work Tillamook, Ore., a small coast town.

After a few days' work they succeeded in selling a Mr. Bowers a Conover piano.

After a sufficient time had elapsed, Mr. Allen sent out the first maturing note.

It was returned with the inclosed bill with instructions to credit up same.

I must say that Mr. Allen is of a generous turn of mind and also willing to further the piano business, but in this case he absolutely refused, as he was under the impression that Mr. Bowers was joking.

Mr. Allen is now awaiting the return of Messrs. Martine & Hawbacker for a proper explanation and verification.

The bill "inclosed":

MONTHLY STATEMENT.

TILLAMOOK, March 28, 1894.

THE WILEY B. ALLEN COMPANY, PORTLAND, ORE.,

To D. C. Bowers, Dr.

March 7, meeting Martine on dock.....	\$7.00
" 8, inviting Martine to house.....	5.00
" 9, listening at Martine's music.....	10.00
" 10, advising M. to keep quiet.....	8.00
" 11, hearing stale joke.....	25.00
" 12, two dinners.....	14.00
" 12, inflicting music.....	30.00
" 13, storage on square piano.....	12.00
" 13, being seen with Martine.....	30.00
" 14, listening at M. tune piano.....	50.00
" 15, inviting M. and H. to dinner.....	40.00
" 15, Cr. by them not coming.....	\$75.00
	\$221.00
Cr. balance.....	75.00
Balance due.....	\$146.00
Please remit and save costs.	

Bequests of Ernest Knabe.

AMONG the charitable bequests of the late Ernest Knabe we find \$1,000 each to the German Orphan Asylum at Baltimore, German Aged Men's Home, German Zion School, Little Sisters of the Poor, Poor Society, Maryland Institute, Manual Labor School; \$500 each to the Hebrew Orphan Asylum and the Hebrew Hospital, of Baltimore. After several bequests made to distant relatives the bulk of his estate is divided between his two sons equally. Mr. Knabe was a millionaire.

Another Compliment to the Keller Brothers & Blight Company.

CLEVELAND, Ohio, April 16, 1894.

The Keller Brothers & Blight Company, Bridgeport, Conn.:

GENTLEMEN— We are pleased to say that fancy mahogany piano sent us pleases us very much, and is far ahead of the old style plain veneers sent us. We also compliment you on the last Style E walnut you sent us. The finishing of the back in hard-wood is a decided improvement, and ought to make a more salable instrument than the old style of finishing backs used by most makers.

Yours very truly,

KIRSCH, MEKE & CO.

A GOOD SIGN:

Over 59,000
NEW ENGLAND PIANOS
 Made and Sold.

SUPERIOR
 FINISH.

 ABSOLUTE
 DURABILITY.

ORIGINAL
 DESIGN.

SEND FOR
 LATEST
 CATALOGUE.

FREE BY MAIL.



New England
 HIGHEST GRADE
 GRAND and UPRIGHT
Piano-Tortes
 MAIN OFFICES NEW ENGLAND PIANO CO. BUILDING
 200 TREMONT ST.
 Boston, Mass.
 WAREHOUSES
 200 TREMONT ST., BOSTON.
 98 FIFTH AVENUE, NEW YORK.
 262.264 WABASH AVE., CHICAGO.
 26.28.300 FARRELL ST., SAN FRANCISCO.

ELEGANCE OF
 EXTERIOR

 PERFECTION
 OF TONE.

PRECISION
 OF ACTION.

Examine
 and —
 Compare.

USED and INDORSED by Leading Professional Artists, including

MYRON W. WHITNEY, Basso.

CAMILLE D'ARVILLE, Prima Donna.

MADAM LILLIAN NORDICA, Prima Donna.

LILLIAN DURELL, Prima Donna.

MINNIE LANDES, Prima Donna.

PAULINE HALL, Prima Donna.

MADAM EUGENIE PAPPENHEIM, Prima Donna.

LOTTIE COLLINS, Soubrette.

MAY IRWIN, Soubrette.

HENRIETTA MARKSTEIN, Solo Pianist.

LOUISE MAC INTOSH, Comedienne.

EDWARD E. RICE, Manager "Venus" and "1492."

THOMAS Q. SEABROOKE, Comedian.

PAUL STEINDORFF, Musical Director.

JOHN S. HILLER, Musical Director.

JAMES GILBERT, Manager Gilbert Opera Company.

SWEDISH MALE QUARTETTE.

ERNESTO ARVILLO, "The Human Brass Band."

F. EARLE BISHOP, Pianist.

GEORGE E. SCHALLER, Pianist.

WILLIS MILLIGAN, Pianist.

AND MANY OTHERS.

The NEW ENGLAND PIANOS are also used in Hundreds of Public and Private Institutions throughout the United States.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticize advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XXVII.

Advertisers all over the country might gain a great deal of profitable knowledge by keeping their eyes on the W. W. Kimball Company, of Chicago.

Their success has been most remarkable and has been very largely due to liberal and intelligent use of advertising.

Their latest enterprise is the publication in convenient book form of a series of 37 advertisements of the Kimball pianos and organs. These books are sent to their agents, who are invited to make use of the ads. in their local advertising. There are a number of good drawings in these ads., and electrotypes of all of them are sent free on request. Taking the ads. as a whole they are par-

THINGS YOU NEED

TO KNOW WHEN
BUYING A

PIANO OR AN ORGAN.

You want to know the ability of a manufacturer to supply high-grade instruments and give the most for the money.

I.

THE FIRST THING IS CAPITAL. The Capital of W. W. Kimball Co., of Chicago, makers of Kimball Pianos and Organs, is exceeded by only a few of the larger Banks of the United States. It enables them to buy raw material in great quantities and to make the various parts in their own factories.

But Capital is but one thing in favor of "The Kimball" to be told you in these short Piano and Organ talks. Another thing in next talk.

Advertisement No. 17.
85 Lines Agate, Single Column—6 inches.
Space left for Agent's Name and Address.
Can be set up in any printing office.

ticularly good. The display is very effective and the testimonials which are included in a great many of them cannot fail to be convincing to a casual reader.

There is one series of eight ads., each of which is headed "Things you need to know when buying a piano or organ." The series is intended for publication on successive days or during consecutive weeks. I reproduce ad. No. 1 this week and will continue the publication until the whole series has been used.

Here is another ad. from Cleveland. The border is good, and the type for the head lines and the address are just about what they should be.

The particular trouble about this advertisement is that Mr. Coe has made the mistake of trying to get the whole store into one ad. This necessitates crowding a lot of small type into a space which should have been given to a good, clear, concise talk about one or the other of the pianos mentioned.

In the list of bargains no prices are given. It seems to me that this is an oversight or mistake which any dealer would recognize as fatal to the success of such an advertisement.

There must be some prices at which these pianos are going to be sold, and I can see no good reason why the prices should not be given in the paper in every instance.

I do not believe that I would advertise pianos as "Our

We Sell Perfect Pianos and Organs Lower than any other House in the U.S. Steinway, Estey, Etc.

STEINWAY PIANOS!

OUR SPRING STOCK
OF BEAUTIFUL NEW

Steinway,
Weber,
Wissner,
Stuyvesant

And other Grand and Upright Pianos, in all styles of cases, together with an excellent variety of the

Famous Estey Organs,
IS NOW ON SALE.

Call immediately and get a choice instrument from the Largest, Finest and Best Bought Stock of Pianos and Organs in Ohio. We are daily selling to very distinguished families and institutions who always seek the most reliable house.

THIS WEEK'S BARGAINS IN SECOND-HAND PIANOS.

Beautiful Stuyvesant Upright Piano, Ebonized Case; Beautiful Stuyvesant Upright Piano, Walnut Case; Elegant Wissner Upright Piano, Mahogany Case; Elegant Wissner Upright Piano, Ebonized Case; New Chickering Upright Piano, Mahogany Case; New Chickering Baby Grand, Mahogany Case.

Steinway, Weber and other Square Pianos—excellent instruments—taken in exchange from the finest homes, for sale much below their real value.

Finest Tuning, Repairing, Moving, Etc.

A. D. COE, 348 Superior Street.

Spring Stock." It sounds like calico, or millinery, or shoes—anything but pianos.

The command "call immediately" I think would tend to antagonize some people. It seems to me that an advertisement should always be an invitation and not a command. A dealer is not very often in a position to command custom. He is in luck if he doesn't have to beg for it.

The argument that "we are largely selling to very distinguished families" is not a convincing one. Distinguished people may not know half as much about pianos as ordinary people. If they are not distinguished musical critics they do not know anything more about pianos than anybody else, and really people don't want to buy a piano because somebody else bought one of that kind. They want the piano because it is a good one, or because it has a handsome case, or because of its tone quality or of some superior excellence in the action. It may be that they may be influenced by a moderate price.

I think the best thing to do in an advertisement is to tell what the piano is, and what it will do, and what it costs. If you have sold a piano to some well-known institution it might be well to add this fact, giving the name of the institution. In that way there is some benefit to be derived.

Mr. Coe can write a very much better ad. than this is. The one which I reproduced two or three weeks ago was an exceptionally good one, and might very well serve as a model for others.

* * *

This reading notice comes from Pittsburg and is a very good one:

That Old Rattletrap

Of a piano may be very dear to you from long association, but you know the action is all gone, and the tone is like unto a tin pan.

Yet you will ask your guests and daughters to play upon it. It isn't fair to either.

Think it over. You need a new one, and ought to get it, and now is the time to save money. Prices were never lower or terms more liberal. If you don't want to put the old piano in the attic, we will allow you for it on a new one. However, come and see just what we will do for you.

HENDRICKS MUSIC CO., LTD.,
101 and 108 Fifth Avenue, near Smithfield Street.

It is suggestive and straight to the point and properly followed up with others of similar character it ought to bring business.

KITCHEN

UTENSILS

are all right in their proper place, but not in the parlor.

Don't have a tinpanny piano.

PIANOS

that do not get tinny or woodeny, that stand in tune and are good for twenty years of singing service are the

Come and see them.

JONES & CO.,

217 SMITH STREET.

Paying for What You Get

is all right. People usually have to do that. Sometimes they pay for more than they get. The name on a piano doesn't make the tone any better. It doesn't make the case any handsomer; doesn't make the piano last any longer.

Don't pay for it!

There's no charge for the name on the — piano. You pay merely what the piano itself is worth, not because it's the —, but because it's a good piano.

You pay \$300 for it if you buy it here—some dealers get \$400.

JONES & CO.,
Pianos and Organs,

217 SMITH STREET.

The Mason & Hamlin Company have put out a particularly strong ad. I do not believe that comment on it is necessary. It speaks for itself. In the first place it gives

Malcolm Love



PIANOS

STRICTLY FIRST CLASS.
STRICTLY A LEADER.



WATERLOO ORGANS in Quartered Oak
and Walnut.

— ADDRESS —

Waterloo Organ Co., WATERLOO,
N. Y.

some interesting dates, which are likely to catch the reader's eye and hold his attention. Then is placed the Mason & Hamlin improved method of piano stringing on a par with all the great inventions of the world. Here it is—judge of it for yourself:

Some Famous Inventions.

1755—The Sewing Machine.
1769—The Steam Engine.
1793—The Cotton Gin.
1807—Fulton's Steamboat.
1815—Davy's Safety Lamp.
1844—Morse's Telegraph.
1876—Bell Telephone.
1882—Mason & Hamlin Improved Method of Piano Stringing.

By virtue of the last-named invention the Mason & Hamlin Pianos are more durable than any other pianos manufactured. The invention has been acknowledged by experts to be the "greatest improvement in piano construction in half a century."

Descriptive and illustrated catalogue mailed on application.

MASON & HAMLIN CO.

154 & 155 Tremont St., Boston.

Another appreciative gentleman and a very good advertiser, too, writes the following letter:

I have enjoyed your paper very much more since you added "Hints for Advertisers," for I get some very good hints from the department, as you will see from the papers which I have sent you. "Let the good work go on." Taylor's Music House, Springfield, Mass.

Mr. Taylor uses about 3 inches single column space for his advertisements, and by the use of a small border manages to get quite an effective display in a paper where display is limited. The ads. are well written and are changed every day. Here is an ad. which will give an idea of the general style, and which, considering all things, is very good:

WEBER PIANOS.

These standard instruments, steadily improved in the progress of manufacture by special devices peculiar only to them, continue to command the unquestioned admiration of the musical world and the patronage of the discriminating public.

NO PIANO

Has EVER been made which equals them in durability.

TAYLOR'S

MUSIC HOUSE.

OPERA HOUSE BLOCK.

An injunction having been granted by Judge Ingraham in the Supreme Court of the State of New York restraining certain persons from fraudulently attempting to appropriate our exclusive rights in connection with the name "Hardman" as applied to pianos, we desire to say that we shall continue the policy begun by the application for the injunction referred to and shall immedi-

A Card to the Public.

IN both the daily papers of Chillicothe I have caused to be published for information of the people a statement from THE MUSICAL COURIER, of New York, regarding the status of the Everett piano, to the effect that "it is only a low grade piano, and that \$250 retail would be a fair price for said piano, as other much better make of low price pianos can be bought for that figure fully warranted."

Now, I will give to the public my own experience as to these pianos. From July 1884 up to April 1886 I bought some eight or ten of these Everett pianos at prices ranging from \$165 to \$180 per piano. I sold them in retail, with stool and cover, &c., and three years' tuning free of charge, at prices ranging from \$190 to \$250 apiece. They were sold by me as cheap pianos only, and in every instance I stated positively that I would take them back in exchange for high grade pianos, the purchaser to pay the difference between the two grades of instruments. Mr. Herbert Holland, for instance (cashier of the Ross County National Bank), bought one of those Everett pianos at that time, with the same privilege of exchange in case it would not give satisfaction; after trying it for several years he exchanged it for a Behning piano by paying the difference.

Now, these same Everett pianos are now peddled out and sold in some instances as high as \$400 and \$425. What do you call a practice of selling an article you can buy at from \$165 to \$180 (and even for less, as pianos are cheaper now than they were eight or ten years ago) for \$400 and \$425? Don't you call it robbery? I will name an instance where one of these pianos was sold here in Chillicothe for \$425 on short time with 6 per cent. interest on the note. But these sharpers were not satisfied with 6 per cent. interest; they afterward changed it to 8 per cent. and tried to get the paper discounted at a number of places without effect. Friends of the unsuspecting buyer notified her of the attempted fraud, when her brother appeared on the scene and made the sharpers give up the note and take the piano back again, in order to avoid criminal prosecution. This sharp practice—to say the least—was practiced by —. I have the facts from the parties interested themselves and can give names if necessary.

On a par with such practices is the attempt to make people believe that the Everett piano got the highest award and honor at the Chicago World's Fair. A few words about this award business. It is a well-known fact that some of the very best pianos were not exhibited at Chicago on account of this award business. Of those on exhibition, some thirty odd pianos, of different make, received this highest award and honor—nearly every make on exhibition. What do you think of the attempt to make the people of Ross County believe the Everett piano got the highest award and honor, when thirty other makes of pianos each received the highest award and honor also, and the majority with much stronger indorsements than the Everett piano? Is it not fraud and deception? It is on a par with changing the interest on a note from 6 to 8 per cent., with the only difference that the changing of a note after its execution and without the knowledge of the maker of it is a criminal action, while the other is a total perversion of the truth; the one act stamps the perpetrator a criminal, and the other brands him a liar.

The statement that fear of competition prompted me to bring the true state of affairs about the Everett piano to the knowledge of the people is far from being true. Competition has helped and does help my business, as well as any other business. I invite legitimate competition, but

I will expose fraud and deception for the benefit of the people.

Incidentally I remark that of the pianos I am selling, four of them received this same diploma of highest award and honor, with the strongest indorsement for excellency, &c., namely, Kranich & Bach, Ivers & Pond, Hardman, Peck & Co. and Wegman & Co. I have been selling these pianos besides a number of other makes, for a number of years, not because they received the highest awards at the World's Fair, where nearly every exhibitor received the same thing, but because they are superior instruments and have proved to be such for a number of years.

One word about the Church Company. I have had dealing with John Church & Co. for a number of years; my relations with that company were always pleasant. I have no issue with them at all. It is —, who are trying to hide themselves behind this company and use it as a shield for their practice I am dealing with. I doubt very much whether the Church Company will father their actions in this locality and I look forward for the not distant day when that company will blow its nose to purify the atmosphere of the offensiveness of —. —ST. BURKLEY, Chillicothe "Daily News," March 28.

[Ivers & Pond pianos received no award at the World's Fair simply because the Ivers & Pond Piano Company refused to enter for competition, and this now proves to have been excellent judgment.—ED. MUSICAL COURIER.]

A Marshall & Wendell Catalogue.

THE Marshall & Wendell catalogue for 1894 is being mailed to the trade. Seven styles are illustrated, with description attached. The list is neat and attractively gotten up.

A novel point is quoted below. In speaking of the piano as a renter the catalogue says:

For this purpose the manufacturers of the Marshall & Wendell piano claim for it decided superiority over most of the instruments used. Few, comparatively, can afford to rent the well-known high priced pianos, by reason of their great cost; and among medium priced pianos none is held in higher estimation by the trade than the Marshall & Wendell. The reasons for this fact are obvious.

Intelligent dealers are awake to the fact that in a rented piano all the wear and depreciation in value consequent upon its use falls upon them. Hence they look for staying qualities—for durability—for a piano which gives them the least possible trouble when once it has gone out of their hands.

And right here is where the record our instrument has made is of value. We could furnish scores of testimonials from the most reputable dealers in the United States, had we room for them. But we give only a few, and among them, as will be observed, those of parties whose experience with them covers a period of from 18 to 30 years.

We call attention to these testimonials on pages 23 and 24, and bespeak for their candid statements the careful consideration of dealers who purchase pianos for this purpose. Emphatically do we reiterate the statement of Mr. Roe Stephens, of Detroit, that "for renting purposes one cannot afford to buy a cheap piano."

The Sterling.

PATENT MOUSE PROOF ATTACHMENT USED ON ALL STERLING ORGANS.

A NEW invention which will be appreciated.

It renders the organ case positively mouse proof. The bottom of the case is entirely closed to prevent access from that point, while the mouse proof attachment is so constructed at the top of pedal as to fit up against a shelf, leaving no opening through which a mouse could pass.

Examine it carefully so you can explain it to your customer. THE STERLING COMPANY, Derby, Conn.

HARDMAN

PIANO

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.
Warehouses: Hardman Hall, Fifth Ave. & 19th St., New York.
NEW YORK. CHICAGO. LONDON.

HARDMAN, PECK & CO., Manufacturers.

MERRILL PIANOS

165 TREMONT ST., BOSTON.

ately prosecute, to the full extent of the law, any and all persons buying and selling any pianos which may, through their name, conflict with the provisions of the said injunction and thereby with our exclusive rights, as aforesaid, in the use of the name "Hardman" as applied to pianos. We have instructed our attorneys to begin such prosecution immediately should occasion require.

THE MEHLIN PIANO

Is an instrument that possesses so many qualities peculiar to itself that it occupies a position at once unique and exalted both among the better class of dealers and the better class of musical people — those who are accustomed to trade in high grade goods and those who appreciate the value of artistic workmanship and selected materials as used to create a musical entirety, the individuality of which is so marked.

THE MEHLIN GRANDS

Are the best examples of modern Piano making. All who have knowledge of such matters say so.

THE MEHLIN INVERTED GRANDS,

Pianos which stand in the position of Uprights, but yet possess all the qualities of a Concert Grand Piano, are remarkable specimens of acoustical perfection.

The Best Dealers Sell Them.

The Best Musicians Indorse Them.

It Will Pay You to Investigate Them.

FOR PARTICULARS APPLY TO

EASTERN FACTORY,

PAUL G. MEHLIN & SONS,

461, 463, 465 & 467 WEST 40TH STREET,
NEW YORK.

WESTERN FACTORY,

THE MEHLIN PIANO CO.,

CORNER MAIN, BANK AND PRINCE STS.,
MINNEAPOLIS.

EXPERIENCE No. IX.

I'VE been studying finances and political economy mixed with some mythology and merchant tailoring. I have been driven into this by reading the music trade papers and getting personally acquainted with their gifted and soul-inspiring editors, who are wonderful men—wonderful is not the word, for they are full of other things also at times.

My esteemed friend of the "Music Tired," that great medium that needs a new printer every month, has had a hold of me, and I tell you he is a marvelous man. What he never will know is not worth knowing unless you happen to know it already. He told me the other night—we had some Würzburger Bock Beer at the time—that when he first took up the study of political economy it nearly set him and his creditors crazy, but everything was all right now, as he had at last conquered its principles thoroughly.

"My dear Poccet," said he, with a guttural tone and an onion breath, "my dear boy redeem yourself from these common, ordinary ideas of the piano and organ trade and enter with me into the more spiritual realms of true political economy. Anybody can become a piano man, but to become a theorizer is the color of another horse. I could lecture on political economy and finances for days and weeks at a time, and honestly, Poccet, there isn't a man in this country who believes he knows as much about these subjects as I do. Confidentially, I'll read you my editorial for next week. You will observe how cunningly I bring about a homogeneous transfiguration of subjects applying to the theory."

He pulled a roll of paper out of his pocket and held forth the following, which is intended for next week's paper:

EDITORIAL.

THE PERPLEXING SUGGESTIONS OF IDEALISTS.—THE SILVER STANDARD AS APPLIED TO BOUILLON.—SENATOR HILL'S SPEECH.

As I have previously stated in the third music trade paper I started, money is no object. The mere fact of owning money does not even by inference imply the necessity of paying the debt. Nations have debts; then why not individuals? I have always advocated this and all my writings on this subject are full of similar theories carried out successfully by me.

I remember distinctly on one occasion as I entered the stately portals of a great piano house, in its days the greatest except six others, I had no money about me. This was purely intentional on my part. I suggested to the head of this house, a man who was the happy grandfather of several men and women, that money itself is a mere localized theory of dreamers who never needed it. I referred him to a dozen authorities and several decisions of the Supreme Court of Miami Co., Ohio, and he was so pleased that he exchanged checks with me to prove it. To show you how correct I was up to this day, although it is a matter of years, he still holds my check, although I honored his at once by having it cashed. It was merely the exchange of paper, mere paper, which the ancients who came before us designated with the word "money." Bulwer wrote a play himself called "Money" to emphasize it; Zola wrote a novel called "Money," and I, well, I wrote checks, but the bank never called them money, and I left New York.

It was grand to listen to him, but I could not make out what that had to do with it. I asked him about Senator Hill's speech. He read his editorial article on that and I repeat it as he gave me the matter to take and study after borrowing five dollars:

HILL'S SPEECH.

Senator Hill has not been properly criticised by any of the newspapers. He is perfectly correct in all those views of his which are true. The income tax is a terrible scourge when once introduced, and will react upon those who wish to tax the people. Taxes are necessary, but I object to an officer coming into my house for which I have not yet paid the rent of the last two months and ask me perfunctory questions about my investments and my income, and what I do with my money. How can I tell? If I were put under oath I could not. Now I have it; now I haven't. Income is a strictly private matter and I don't see how Senator Hill can avoid the conclusion. Outgo is altogether different. Let me illustrate:

The average price of a suit of clothes is according to quality. I order a suit and do not pay for it. Is that income or outgo? I go out with it and come in; very true, but why should the tailor insist upon payment? Isn't it, after all, simple? Columbus' egg is not in it.

Take, for instance, the question of rent, which is closely allied to taxes. Rent is an obligation to pay when you have furniture and baggage on the premises. If you can get them out of the house without the landlord knowing anything about it, there is no income, and I can prove it if Hill continues to speak for days; I can prove it.

What are debts? Debts are also closely allied to taxes. Say I owe a printer a debt. He proves it, although I do not pay. No income, yet it is a debt. He merely refuses to print my paper and I go to another printer. Which one has the income and how can the Government officers discover it?

The article, as I said, will appear next issue of his paper and he is working up big business on account of it. It is the greatest Editorial I have ever seen in a music trade paper and it will make a sensation.

I shall certainly continue my studies in economy, and now as to the balance of the talk we had. When we got through with the Bock Beer and I had paid for the waiter's check I walked out with our friend and he left me rather suddenly. He said that there were some important dispatches awaiting him at the telegraph office. All his news comes by wire—electric wire—and he had to go to get the telegrams. Oh, I wish I was an editor!

I jumped on a cable car, and who do you think was in it?

Why, no other but Youcant, my colleague. He had been sent out by a firm on trial, as pianos are sent on trial and tested, and he came back with unlimited dust and disgust. "Oh, it's a terror," said he. "I got some orders, but I'm afraid the house will not fill them. The dealers are getting busy, but they are spoiled, like bad eggs. One dealer out in Ohio ordered one sample piano, but he said we would have to pay the freight on it and the freight back if it did not suit him, and he wanted it right away, as he had no new piano in stock. He said that if he sold it for cash he would give him the note for it, but if he sold it for a note we would have to discount the note and loan him the cash to pay another bill."

"Krimeny Wopps," says I; "That beats anything. He had no new pianos at all on hand?" "No." "Well, I guess he is just the kind of customer my house is looking for. How much money do you think he would want if we would furnish him with a new stock?"

"Oh, about \$500?"

"That's my man, thought I, and I took his address and jumped off the car to a telegraph office to send the news. When I got home I found my wife in a state of prostration, her nerves being upset by a letter she had received. It was from that fellow in Jew Nersey, who had bought the \$100 secondhand square piano. It read as follows:

DEAR COUSIN-IN-LAW—I am very much surprised at the piano you and your husband helped to select for me in New York. I got Mr. Jones, the dealer here, to unpack it and set it up in our parlor and he called a few days after to see how it worked on the inside. He kind of took it apart and showed me how the cloth and the little hammers that hit the strings were worn out and he made me feel awful and the whole family got as sick as they were last year when we ate those second-hand oysters in Jersey City at the Church festival. I was so ashamed of myself that I would not tell him that I paid \$100 for the piano.

He said we ought to have a new piano, a stand up piano or something of that kind, and he made me go down to his wherewithal to show one to me—the only one he had except two organs. He asked \$450 for it and I asked him if he would take mine for in part payment and he said yes, but that he could not allow more than \$300 for it.

I was completely knocked out by this. You must have made a mistake. I am an honest man and come from an honest family as you know, and I want you to go at once to that auctioneer and tell him that I am awfully sorry, but that I never would accept a piano worth \$300 for \$100. Please attend to this right away. I hope Kitty is well. Yours, ZERURIAH O. BEDDAM.

Well, this was a nice muddle for a piano man like myself to be in and I didn't know what to say. My wife was inconsolable and I was in a stew. "S' too bad" said I "that thing has happened and I guess you had better go down to Jersey at once to explain this thing," but she positively refused and when a wife does that you know what it means.

I went down to the auctioneer myself the next morning and as I entered his office he said, "Been waiting for you for some time. There's a commission of \$25 due to you on a cash sale of a secondhand square you made for us recently," and with that the bookkeeper gave me the money, which I was forced to take. There I was, and it took me some minutes before I thoroughly appreciated the predicament I was in. There was no use saying one word about this to my wife, so when I got home I made a terribly long and wise looking face, which I can easily do, and proposed to her that I would go down to Jersey to fix up the affair.

I went early next morning and met the relative—Cousin Beddam—and he was very glad to see me. He said that ever since he had found out that the auctioneer must have made a mistake in the price, he could not sleep and he had drawn money out of the bank to pay the difference, as he considered the piano very valuable, notwithstanding the criticisms of the dealer. I told him that he could do as he thought best and he gave me \$75, saying that as the dealer had offered him \$200 in part payment he thought that with the freight he had paid the piano must be worth that, for dealers are sharp and would surely not allow more for a secondhand square piano in part payment than it was worth, and that it must be worth that, and that I should pay the auctioneer the money with thanks. He was delighted when I took it.

That made me \$100 in, but I was feeling awfully blue about it all. I didn't want the man's money; I could not refuse to take it; I could not pay any of it to the auctioneer or tell him anything about it, and I could not tell my wife and yet I was afraid to withhold the information from her, for she would sooner or later find it out anyway, and I was so excited about it all that when I reached the Desbrosses street ferry and got up to the elevated stairs I was faint from subdued excitement.

Suddenly an idea struck me. "I'll go to my friend, the editor of the "Music Tired," and get his advice" and forthwith I went. There he sat, large, black and gray mixed locks hanging about his Apollinaris brow and two bottles in front of him—one of brandy and the other of ink. "Why Poccet, I was thinking of you," and with this he invited me to take a seat near him. I told him the whole narrative and he was in a great nervous state by the time I had finished. "Have you the \$100 now with you?" he hurriedly asked me. "Yes." "Look here, Poccet, you are an honest man, a man after my heart; you are now on the verge of a crisis in your career, and it depends entirely upon how you act right now whether your future will be bright or otherwise. Before you go ahead, I advise you to take those bills right out of your pocket and count them, so as to be

sure that there are no counterfeits amongst them, for under this all a deep scheme may be hidden."

I counted out the bills and they so appeared all right. "Let me look at them," he said, and then he counted them himself; but his hands shook violently. "Just one hundred dollars," he muttered; "a vast sum nowadays;" and with this he put the money up near the brandy bottle. He then began to cross the room and walked in all angles, evidently deeply cogitating. Suddenly he stood in front of me between me and the hundred, and said very dramatically, "Poccet, that money is not yours." I jumped up. "Sit down quietly; that money is not yours," he repeated slowly. "Why?"

He continued: "You have no right to it; no moral right, neither has your friend in Jersey; neither has your wife; neither has the auctioneer; none of you have any right to this \$100."

"Well, suppose we haven't."

"Ah, suppose, suppose. There you are with your suppositions. What are suppositions? Mere erratic ideas. There is no suppose about it. I am busy now, Mr. Poccet, on telegraphic clips out of the newspapers and you'll have to excuse me."

I did not know what to do as he started in to write and paste up. I stood there for a while, when he took the \$100 and put them into his pocket. He got up, put on his hat and overcoat and walked out crossing over to Union Square. The boy came in and helped me to look out of the window. "He never goes down the street on this side," he said. "He always crosses over. He hates to pass Tiffany's or any jewelry store. He says temptation is the cause of much evil, and then there is a big music paper near there and he never passes its door for some reason or other. You know, Mr. Poccet, he is so sensitive."

I got down stairs without knowing how and ran after him, but was too late and he jumped into a hansom calling out to the driver "To Delmonico's." M. T. POCSET.

That St. Louis Swindle

ST. LOUIS, Mo., April 17, 1894.

Editors The Musical Courier:

SOME information has been given through the public press regarding the speculations of an old and experienced swindler in St. Louis, Mo. The half has not been told. The wholesale manner in which he conducted his swindling is astounding and should be a warning to the trade in general. Some means of self protection against such persons should be inaugurated.

The idea given by the press is that the pianos were bought on payments where a chattel mortgage was given. This is incorrect. He merely rented the pianos, signed a rental contract, paying one month's rent and the cartage (\$6 or \$7, as the case may be) in advance, the dealer delivering the piano to place designated by rentor, who represented to the landlady that he was from some other town, and in the grain, hay, stock or some other business.

In a few days he would tell the landlady that a brother, uncle or friend of his was moving to St. Louis, who wanted him to live with them. Accordingly he would move the piano away (to throw the dealer off his guard), and advertise the same for sale, having plausible excuses to tell everyone his reasons for selling the piano so cheap. Some of the pianos he had boxed, some taken to storage houses. The names he assumed are: Jas. L. Gordon, Oliver Adams, W. Baxter, Wm. Daley, Wm. Dale, &c. He rented pianos from the following houses:

Jesse French Piano and Organ Company.
Koerber Piano Company.
F. Beyer.
Bollman Brothers Company.
J. A. Kieselhorst.
W. T. Bobbitt.

The French Company recovered their piano in East St. Louis, Ill., where it had been sold for a horse and \$20. Koerber Company found their instrument in Morgan street, this city. It had been sold for \$100 cash. F. Beyer's piano was advertised for sale, another dealer answered the ad., and upon seeing the piano notified Beyer, and he got his instrument.

Detectives are on the watch for the thief and other pianos. In this a double lesson is taught, i. e., the dealers should know their customers or demand good references before renting to a stranger, and the public had better go to their dealers to buy a piano and be secure, as in this case the parties lost what they paid for the pianos.

The scamp is 52 years old, 5 feet 9 inches tall, gray hair, stoops when walking, speaks rapidly, and I give it as my opinion that he is a man doing business in some small town, living an apparently upright life there, and playing these rôles in various cities periodically. He no doubt will lie dormant for some time, to begin his operations later on.

Respectfully, ST. LOUIS.

—Harger & Blish at Dubuque, Ia., are completely renovating their store.

—A. Twombly, of Sheboygan, Mich., has changed the location of his store. His line at present includes the Steinway, Mason & Hamlin and Gildemeester & Kroeger pianos and Mason & Hamlin and Farrand & Votey organs.



STYLE J.



STYLE M.

NEW STYLES.

WISSNER



STYLE F.

PIANOS.

BROOKLYN, N. Y.



STYLE O.



STYLE R.

SOHMER VERSUS SOMMER.

Stenographic Report of the Proceedings.

SPECIALLY REPORTED FOR THE MUSICAL COURIER.

(Continued from THE MUSICAL COURIER, April 18.)

Mr. William Mylius on the stand.

Q. What would you say as to the comparative value of the two pianos manufactured by the plaintiffs and the defendants? A. As to price?

Q. Comparative values as to price, well, as to quality and workmanship and so on? How do they compare in that respect? A. There is as much difference as between day and night. You could not compare the pianos; it is an utter impossibility.

Q. What is the difference in price? A. There is a vast difference in price.

Q. When you say there is as much difference as there is between day and night, in whose favor is that difference, the plaintiffs' or defendants'? A. Certainly in favor of the plaintiffs.

Cross Examined by Mr. Mooney.

Q. You have got a good deal of feeling in this controversy, have you not? A. Generally have, yes, sir.

Q. In this controversy in behalf of the plaintiffs? A. None than merely in a business way.

Q. Do you think that that business way would warp your judgment at all? None whatever.

Q. You don't think you have identified yourself with the plaintiffs as against the defendants in this controversy? A. No, sir.

Q. You feel that you are disinterested? A. Strictly so.

Q. You are as kindly intentioned to the defendants as you are to the plaintiffs? A. I positively am.

Q. You wish us to understand that? A. Yes.

Q. Will you explain therefore why you threw in the interjections in your testimony from time to time, which bear very strongly against the defendants and against Mr. Boothe, their officer? Was that a mere slip or was it intentional? A. What expression? Q. That Mr. Boothe threw out his chest and got off a very nice scene. Did you wish to convey any idea of ridicule? A. Nothing whatever. I was merely trying to impress upon your memory how he done it.

Q. Do you think your testimony was intended to be entirely disinterested? A. Certainly.

Q. You have given out an interview of these facts for publication, have you not, some time ago? A. I have, yes.

Q. To what paper? A. Well, I believe I was interviewed by the "Music Trades."

Q. When you say interviewed, will you give us a photograph of what an interview of this kind is like. Do you mean to say you were sought out by a newspaper reporter? A. No, sir; we generally meet at different places.

Q. You sought him out? A. Who?

Q. Mr. Freund? A. No, I did not seek him out.

Q. He sought you out? A. No sir.

Q. You have read the interesting article known as "William Mylius' Story," published January 20, 1894, in the "Music Trades"? A. Yes.

Q. Was it true? A. Yes, certainly.

Q. You revised the proof? A. Yes.

Q. It was handed to you to see that it was correct? A. Yes, that is right.

Q. You did that notwithstanding you were entirely disinterested. A. Yes, that is right.

Q. Do you remember this paragraph later on: "He offered me a Sommer piano—"

Mr. Hawes—I object to the counsel reading from my paper.

The Court—He has a right to show animus.

Q. Do you remember making this statement: "Later on he (referring to Mr. Boothe) offered me a Sommer piano and asked me what I thought of his scheme. I told him right here and down that I would have nothing to do with it." Is that correct? A. That is correct.

Q. Do you remember also this: "I have the highest respect for the house of Sohmer; they are fine people, and this Sommer piano is undoubtedly being sold in the trade on the strength of the reputation of Sohmer?" A. Yes.

Q. Do you remember that? A. Yes, I made that assertion.

Q. Notwithstanding these remarks and many others of like nature contained in this interview, do you remember this also: "I replied that before he knew it he would make it pretty hot for himself, and that I would never try to palm off any bogus piano as the genuine Sohmer. A. That is just what I told him."

Q. Do you remember that? A. Yes.

Q. You say notwithstanding that, your relations to the defendant are friendly? A. They always was when I was buying instruments of him.

Q. You do not mean to say you would be a friend of a vagabond? A. I have not called him that.

Q. You have done worse. A. No, I merely told the truth.

Q. Did not that truth convict this man in your mind of the most wrongful dealings? A. No sir, I was asked to take every word of that back by Mr. Boothe himself, and I said I would not.

Q. That is right. That is what I want. You are saying

the same thing to-day, that that is true, about what Mr. Boothe said to you? A. Certainly.

Q. How can you be a friend of Mr. Boothe's when you believe he is such a rascal as your interview painted him to be? A. I do not say I was a friend of Mr. Boothe. I said I was a friend, on friendly terms with the firm.

Q. Who did you mean by the firm? A. Sebastian Sommer Co. I bought their pianos.

Q. Was it Mr. Sebastian Sommer that you were on friendly terms with? A. I never was acquainted with him.

Q. Who did you know except Mr. Boothe in the Sebastian Sommer Company? A. Nobody but Mr. Boothe.

Q. If he was the rascal you believed him to be how could you be a friend of his? A. I never said I was a friend of his.

Q. You said he was a rascal? A. No, sir, I did not.

Q. You say he is? A. I don't say whether he was or not now.

Q. I want you to put it on record whether he is or not. Objected to by Mr. Hawes. Objection sustained.

Q. Notwithstanding the questions I have asked of you, I ask you the question whether you consider yourself a disinterested witness in this cause. A. I do.

Q. What are your relations to Sohmer & Co.? A. About the same relations that I had with all the—

Q. That does not answer my question. A. My relations to Sohmer & Co. are about the same as they were with the Sebastian Sommer Co.

Mr. Mooney—I move to strike the answer out as not responsive. Motion granted.

Q. What are your relations with Sohmer & Co.? A. I never had any other relations but business relations.

Q. What are those relations? A. Buying and selling pianos if I could.

Q. Have you bought and sold? A. I have.

Q. To what degree and to what extent? A. I buy pianos. Wherever I can get a Sohmer piano I buy it and put it in shape and sell it again.

Q. How many have you bought and sold? A. Never bought any direct of Sohmer & Co.

Q. You are what they call a second-hand dealer? A. No, sir, a piano dealer.

Q. You would pick pianos up from auction rooms or anywhere? A. They have old pianos for sale, which they take in exchange, and which I very often purchase.

Q. Are not those second hand pianos? A. Yes.

Q. Don't you handle a very low grade of piano as a rule? A. No sir, I handle them from the very finest to the lowest.

Q. A good deal more of the lowest than the finest? A. No.

Q. Your business is in low grade pianos? A. No sir.

Q. Tell us what the pianos are that you deal in that rank with Sohmer's? A. I have handled most every piano of every prominent make—Steinway.

Q. How many Steinway? A. I don't know; I have handled a great many of them in my life.

Q. Give me a good guess? A. I may have handled between seventy-five and a hundred of them.

Q. Now the others? A. Chickering.

Q. How many? A. I don't know. I would have to refer to my books and go back a great many years.

Q. That is what you are here for—to give us your best recollections. Give us the same benefit that you have given the plaintiffs in your testimony. How many Chickering's? A. Well, I may have handled about fifty to seventy-five Chickering's.

Q. Do you handle the Fischer pianos? A. I have; yes. Handled George Steck & Co.'s, Decker Brothers', Weber, Kranich & Bach.

Q. Now mention some of the cheap pianos? A. Jacobs Brothers, J. P. Hale.

Q. Jacobs Brothers are your principal ones? A. I don't know that.

Q. Go on; some more of the cheap? A. Sebastian Sommer Piano Company.

Q. Any more; there must be some more? A. I can't recollect the names.

Q. You remember the prominent ones, but not the cheap ones? A. Oh, yes; I have mentioned three or four cheap ones.

Q. There are more cheap ones than that and you handle them? A. No, sir.

Q. Are there not some more? A. You seem to know about the cheap ones. If you know of any others if you will mention the names I will say yes if I have handled them.

Q. Is that the best answer you can give? A. I have told you Jacobs, Hale and Sommer.

Q. Who else? A. Boothe Brothers.

Q. Jacobs Brothers is your leader? A. I have no leader.

Q. They are all the same to you. We will go back a little. How many of the Chickering's, or Steinway's or Webber's new pianos have you handled direct from the dealers? A. Never handled any.

Q. They have all been second-hand pianos? A. Yes.

Q. So it is with all the good pianos that you have made an effort to get your hands on? A. I would like to explain that.

Q. I want to know if that is true? A. That is true, yes.

Q. Do you agree with Mr. Sohmer in his testimony this morning that only disreputable people or second-hand people handle goods that have other names stenciled on the pianos, where they are not the manufacturers of them themselves?

Objected to and question withdrawn.

Q. Were you in court this morning? A. Yes.

Q. Did you hear Mr. Sohmer's testimony? A. I did.

Q. Did you hear his testimony with respect to persons stenciling names on pianos? A. Yes.

Q. Do you remember what he said about that? A. I do.

Q. What did he say?

Objected to by Mr. Hawes as incompetent.

A. Who stenciled names? No, not exactly; I don't know.

Q. Do you believe, if you do not remember the conversation, do you consider it reputable and fair dealing to have names other than the manufacturers' stenciled upon the pianos? A. Oh, yes.

Q. You believe that as being reputable? A. Yes.

Q. As a matter of fact that is a good part of your business? A. Yes.

Q. For instance, you sell Jacobs Brothers' pianos with Mylius on the fallboard? A. I do.

Q. That is almost exclusively your business? A. No, sir.

Q. To a very large degree? A. No, sir.

Q. Was not the name left off the two pianos of Sebastian Sommers that you bought; weren't they left off at your request, that is on the plate? A. Oh, no; I knew nothing of that. I didn't know whether they put the name on the plate or not until I seen the piano at the warerooms. Nothing said about that whatever.

Q. You say that you had this first piano for nearly a month before you tested it? A. I did.

Q. It was the first piano that you tested? A. Yes.

Q. Could you say whether it was less than a month or more than a month? A. Probably about a month.

Q. I am very exact on that? A. That I could not tell you exactly; it was about four weeks after I purchased the piano that I took hold of it and repaired it.

Q. Was it before you had purchased the second piano? A. No, sir.

Q. Then you purchased the second piano without having tested the first? A. That is the idea.

Q. You are sure of that? A. Yes, because I was pestered to death by him trying to sell me the goods all the time.

Q. You want the court to believe that, notwithstanding you had not tested this piano, you bought the second one without having tested the first one? A. Yes, sir.

Q. This method of seasoning that you went through, do you know that that is in exact opposition to the directions laid down by Mr. Sohmer and other persons for the secure and proper maintenance of a piano? A. No, I do not know that it is the process I let them go through. I merely let them stand there and dry.

Q. You put it near the stove? A. Oh, no, I did not.

Q. Do you mean to say that you did not testify that you put that piano near the fire? A. I put it in the back of the store where the stove is; but I did not set the piano at the stove to dry.

Q. I know you did not put it on the stove, but you put it near the stove. You put it there for the purpose of being seasoned; didn't you testify to that? A. For the purpose of letting everything dry.

Q. That is not my question. Did you not testify in exact terms that you put that near the fire to get it seasoned? A. In the back part of the store where the stove was? Yes, I said that.

Q. And did you not say you put it there to get seasoned? A. Oh, yes, that is correct; I do not deny that.

Q. Don't you know that is against their accepted mode of seasoning a piano? A. No, it is not. I didn't have it so near the fire. I know enough about pianos to know just how near I could put them.

Q. You put it just as near as you could without burning it up? A. No, I have got metal screens around our stove for that purpose.

Q. Did you put it right up next to the screen? A. No, sir.

Q. Don't you know that Sohmer & Co. and other persons who care for their pianos advise not to keep a piano near a fire, but to keep it in a cool place? Don't you know that that is the instruction? A. No, it is not to be kept in a cool place, but in a place where there is an even temperature. It is not to be kept in a hot or cool place.

Q. Next to a fire with the screen between it and the fire? A. I did not say next to the fire.

Q. How near the fire? A. Probably twelve feet from the stove, not a fire. I have got screens all around the stove.

Q. What is the use of a screen if you have got the piano twelve feet away from the fire? What do you use the screen for; do you not expect the rays to get to the piano? A. So that the direct heat does not go against the piano; it goes up.

Q. Did you believe the rays of heat could get twelve feet from the stove across the room to a piano, and is that the reason you put the screen up? A. I was not trying to bake the piano, only season it.

Q. Is your testimony correct, that, notwithstanding you had this piano twelve feet from this stove, you put screens between it and the stove so as to keep the heat away from it? A. Those screens are always there; for the last twelve years I have had them there, not in this case alone.

Q. How wide is your store; 14 feet, isn't it? A. It is quite a narrow store. The house is 25 feet wide.

Q. How wide is the store? A. It is about 19 or 20 feet.

Q. As wide as that? A. Yes.

Q. Do I understand you to subscribe to the fact that you know anything about these pieces of wood coming off the piano? A. These did not come off in my store.

Q. You only produce these after having been taken off or having dropped off? A. Any mechanic can see how they came off.

Q. I wish to demonstrate to you that no mechanic would say these came off. I wish to know whether you know anything about these pieces of wood. A. I know they fell off the piano.

Q. How do you know that; merely because this woman brought them in your store? A. All I have got to do is to look at the piece of wood and I can tell why it fell off.

Q. Are you sure? A. Yes.

Q. You are as positive of that as you are of anything you have testified to to-day? A. Yes.

Q. Look at that piece of wood (Exhibit K.) and see if that is so? A. Yes.

Q. Are you satisfied? A. I am, yes.

Q. Do you see that a piece of the other wood has adhered to this wood? A. That piece was probably loose and the glue was a little tighter.

Q. (Repeated.) A. I do. Allow me to look at that large piece of wood; that pillar.

Q. Certainly. Look at this piece of wood (Ex. L.); do you notice the same indication? A. There is no wood there, not a particle of it; this is just a rough saw cut.

Q. What is the name of this woman who brought you these pieces of wood? A. Miss Bronson.

Q. Where does she keep? A. 36th street.

Q. What number? A. 320, I think.

Q. When did you see her last? A. The last time she came to make payment of rent.

Q. When was that? A. Probably two weeks ago.

Q. Did she make a payment? A. Yes.

Q. She has still got the piano? A. Yes.

Q. And she is still making you payments on that piano

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notwithstanding we have got a substantial part of it here in court? A. I am going to put this piano in shape for her again; there is nothing but what we can repair.

Q. (Repeated.) A. She is merely renting it.

Q. Going on and paying her rent notwithstanding we have a large part of the piano here in court? A. Yes.

Q. Without other complaint? A. Yes.

Q. Does she make complaint as to the piano itself or only as to the cabinet? A. No, as to the quality and style.

Q. What have you done with the other piano? A. I have had a tuner there since she has got it.

Q. Where is the other piano? A. That I purchased? That one I put in the shop. I believe that is in Barrow street. I have placed that other piano.

Q. With whom? A. I would have to look that name up.

Q. I wish you would bring it to-morrow morning. A. Yes.

Q. And also the exact address of Mrs. Bronson. A. Yes.

Q. You have testified to-day from a memorandum; will you let me see that memorandum? A. Those are just dates I took from my books.

Q. Will you kindly bring your book to-morrow morning? A. Yes.

Q. When you say you testified from memory, you mean you jotted down from something else on that card certain dates? A. Yes; just dates when I purchased the pianos.

Q. Did you call anybody else in to test those pianos with you? A. I did not.

Q. You had been acquainted with the qualities of Sohmer & Co.'s pianos before this time? A. Certainly.

Q. And notwithstanding you knew the quality of Sohmer & Co.'s pianos, you bought this Sommer piano? A. Yes, I did, after a great deal of persuasion. I did not look for them.

Q. When you testified a few moments ago that you saw that the piano was low enough, what did you mean? A. In price?

Q. Yes? A. I was speaking of the price.

Q. Tell us what you meant when you said you found it was low enough? A. When a piano goes below \$100 we think it is pretty low.

Q. And is that what you meant? A. That is the idea; this is the piano that I speak of that went below the \$100 in price.

Q. Why did you say it went low enough; low enough for what? A. If we only had a box with keys and strings in it at \$90 we might make something out of it with experienced workmen. We do not expect first-class work for \$95 or \$100. I am a mechanic myself.

Q. You bought this piano then on the idea that as a box with keys and strings in it it ought to be worth \$95? A. Yes, that is it.

Q. When you said the price was low enough you were willing to buy a pig in a poke; you were not taking any chances on it? A. I was not taking any risks.

Q. That is the reason you did not look at it before you bought it at the piano warerooms? A. That is the idea.

Q. You did not want to become a party to the commission of any fraud, did you, when you bought this piano? A. No, sir; when I bought those pianos there was nothing in the wind about Sohmer & Co. ever bringing this suit.

Q. You did not think there was anything wrong in your handling and selling these Sommer pianos? A. None whatever; none at the time.

Q. Notwithstanding you had been a dealer for these number of years in pianos? A. No, sir.

Q. Your change in front has come since you heard of the fact that these people were going to bring a law suit? A. No, sir. This was before they ever brought the law suit, that we had the argument, Mr. Boothe and I.

Q. It is since the argument with Mr. Boothe that you had the change of front? A. There has not been any great change of front; I just merely told you what I thought of the pianos. You asked me to give my opinion of the instruments.

Q. The question is, When did you first determine and what made you first determine that you could no longer, with a due regard for your reputation, sell the Sommer piano? A. That was after I examined the first instrument; I had just bought two of them.

Q. Was it on account of the poor workmanship and the poor quality of the piano or on account of the resemblance in the name that you came to the conclusion? A. In the first place I could buy a better made piano for the same money.

Q. For \$95; notwithstanding you think that will only pay for a box with strings? A. I can get a better constructed piano than that for the money. And then of course the case where the customers came into my wareroom and confounded the two names, of course I never want to get into any conflict with a house like Sohmer & Co.

Q. That is your position to-day? A. I don't know.

Q. Why do you say you do not want to get into any conflict with a house like Sohmer & Co.? A. Because they are a good firm, of good reputation, and I do not think it is right for any dealer to palm off pianos on people.

Q. Will you kindly tell me why you do not want to get into any conflict with Sohmer & Co.? A. I don't know that I would have got into any conflict.

Q. You said so. A. I am using your own words.

Q. No, you said you did not want to get into any conflict with them. A. I positively knew that it would not last long before something would turn up; of course the parties were all confounding the two instruments and something must turn up.

Q. Those people must have been very foolish when you had not confounded them when they were first brought to your attention? A. I did not look at it in that light. I am not such an unscrupulous person that will try to palm off a Sommer piano as a bona fide Sohmer piano.

Q. You seem to be pretty warm on the subject; you use the same expressions that Mr. Sohmer does in classing his pianos as genuine celebrated Sohmer pianos. Do you know that you used those words in testifying? A. Yes.

Q. That is the way you describe his pianos when you speak of them? A. Their pianos are well known.

Q. Will you answer my question; is that the way you describe them? A. I do when I sell them, certainly.

Q. Do you describe the Chickering pianos as the celebrated Chickering pianos? A. Certainly; the renowned Chickering pianos.

Q. How about the Steinway? A. All the same.

Q. All on a par with Mr. Sohmer? A. They are all first-class instruments.

Q. Will you kindly repeat again you interviews with Mr. Boothe? A. Which interviews?

Q. Commencing with the first after May, 1893, which you said was September, I believe, and coming down to date.

A. Well, I think I have gone through that whole business.

Q. I want you to go through it again. A. For your special benefit?

Q. For my special benefit. A. Well, Mr. Boothe came to my wareroom different times after they had sold me a great many pianos, different other makes of pianos. Mr. Boothe came to me and told me he had a piano, a Sommer piano, and he wanted me to come to his factory and examine them. I told him I had not any time for that; that is a thing I very seldom do, to go to a room and examine a piano, for we generally know the different grades of a piano made at the factory. I told him to send me one of those pianos, being that they were low enough in price. The piano came there and Mr. Boothe came. Well, the piano had hardly come in the store before he came and got the check for it. I didn't mention that before.

Q. You are filling that in now. A. So after that he asked me what I thought of his instrument. I told him I hadn't looked it over carefully yet, but the first impression was not a very good one, but I had set it back in the store to season it. Some time after that he persuaded me to take another one.

Q. Before you had tried the first one? A. Yes.

Q. Before you knew what it was? A. Yes. I went through the same process with that piano, and seen that it was not a bit better. He claimed that he was making a better piano, but I seen if anything it was about the same, it was about the same thing, same grade of piano. Then I took hold of the first one and repaired it. I found it would not stand tuning. The piano had fallen terribly in pitch, probably a tone. I tried to get it up to pitch, tuned it as good as I possibly could, but the piano would not stand tuning because it was not properly strung. After that Mr. Boothe came in again and I told him what I thought of his pianos. I told him about the customers coming in and confounding the two names Sohmer and Sohmer, and I didn't feel like buying any more of their pianos, and to tell the truth I didn't care about having any more of them in the wareroom. He told me he didn't see what I had to do with that as long as I was making money, whether I was selling Sommer pianos and coming in conflict with the people around the corner. Then this American citizenship business came up; if you want that again, I will try to do that in a more theatrical way if you want it. But this played quite a part in our wareroom at the time, because he got off quite a pose when he done it. But I am American born myself, but I am not as proud, for I think people who are naturalized here have the same rights we have, and I give them more credit for it if they work themselves up the same as we do.

Q. We all think the same? A. It didn't seem that Mr. Boothe had the same ideas.

Q. We differ with Mr. Boothe. Is that all? A. Of course I have not got it word for word; as near as I could get it.

Q. You understand Mr. Boothe that you should enter into the commission of a fraud and sell these pianos as Sohmer pianos? A. No, sir.

Q. What did you understand him to say, then, when he said he didn't see what difference it made to you? A. I merely told him that the two names were confounded by customers coming in, and under no consideration would I sell the Sommer piano for the Sohmer.

Q. He didn't ask you to? A. No, sir, but he did not seem to mind it.

Q. That was just your conclusion from what he said? A. Because he was perfectly willing to stencil the piano any name you want at any time.

Q. So are you? A. No, I am not.

Q. You are willing to stencil everybody else's pianos with your name? A. No, I do not even do that.

Q. You do with most everybody that you can get your name on? A. No, sir; I do not. I have a right to do that in one case.

Q. You would not stencil a Chickering or a Steinway with Mylius? A. No, sir; I know that is a State's prison offence.

Q. Then you only stencil those whom you have a right to? A. I do not stencil them myself; they are stenciled by the parties that make them; they come to my wareroom with the name on.

Q. You do think that is perfectly genuine business, to put your name on the fallboard of a piano, William Mylius, and you know the public will believe from that that you are the manufacturer of the piano? A. That is perfectly legitimate business.

Q. Do you know anybody else that does the same as you do? A. Yes; I know a great many that do. It is a thing that Mr. Boothe has done for a great many years.

Q. Anybody else? A. Yes, I know of others.

Q. I am glad to see you indorse Mr. Boothe in some respects? A. No, because you are bound to go for me on this stenciling matter, and I thought I would let you know the fact.

Q. Have you told us the whole story about the purchase price of these pianos? A. Yes.

Q. You say the rebate of the \$17 was made on these for what purpose? A. Merely as an inducement for me to take the pianos, that is all.

Q. Don't you know that these were not sales to you in the ordinary course of business, but they were sample pianos that were billed to you? A. I didn't know there was such a thing in our business. We never carry samples in the piano trade. That is the first time I have ever heard that expression.

Q. You will bear in mind that we are not as learned in piano matters as you are, and that the court as well as myself are waiting on you for information. I want you to tell me what the piano that is put on exhibition in a piano wareroom is, if it is not a sample what is it called? A. It is not a sample; it is a piano; but we never use that expression, sample.

Q. What are your show pianos known as? A. Pianos. Q. Does everybody in the piano business pay as much for their show pianos in their warerooms whether the piano is being first introduced or whether it is an old piano as they do for every piano in their wareroom? A. Certainly.

Q. Without exception? A. Yes.

Q. There are no pianos sold below the mark for the purpose of being introduced? A. No.

Q. Do you wish that to be understood as invariably the practice in your business? A. Yes. If they do it is not a very legitimate business.

Q. Kindly tell me what the \$17 was struck off for in this case? A. I never struck off \$17. My check was payment in full; I didn't have it struck off.

Q. They made it a gift to you? A. This bill is a farce on the face of it. If you want me to tell you the truth I will. I gave my check for \$95. He said: See here, I don't want everybody else to get on to this, what you are going to pay for these goods, I will make this bill out higher, what do you care? Mr. Boothe made use of that expression himself. He said: I will make the bill out at our regular price and let you have the piano at \$95. That is the way the bill happens to be higher than the check.

Q. Does there seem to be anything extraordinary about that? A. We are not afraid to show figures; I never had a dealer do it with me.

Q. You have just testified that Mr. Boothe told you that the regular price of this piano was \$112? A. What does he put \$120 there for?

Q. I ask you whether Mr. Boothe did not tell you that the regular price of this piano was \$112? A. I suppose he did.

Q. Just look at that bill? A. That bill is \$95.

Q. \$112? A. Yes.

Q. He told you that is the regular price? A. Yes.

Q. Because he wanted to introduce the piano through you, a large second-hand dealer, and he would give it to you for \$95; is that it? A. No, sir; this was the second piano I bought. Well, the price of it shows what I thought of the piano. I made him an offer for \$95, and he said, I will let you have it.

Q. And this is the price of the first piano, \$112? A. Supposed to be.

Q. Then the price had fallen between the first piano and the second one? A. They are two different styles of pianos.

Q. He told you, however, that he was willing to make that concession from the regular price, is that it? A. Oh, no; this is my offer. He tried to get his price. Instead of giving him \$112, I offered him \$95 and I got it. That is the kind of business that was done.

Q. Is it five minutes ago since you told us that he said he would take that amount off their regular price. Didn't you say that? A. Yes; but then he didn't come down to \$95 yet.

MR. MOONEY—I move to strike out all of the answer after the word "Yes." Motion granted.

Q. Do you say anybody else tested this piano with you? A. No.

Q. You did not need anybody else? A. No, sir.

Q. Have you tested any of these pianos in anybody else's presence? A. No, sir.

Q. Were you asked to test it in anybody else's presence? A. I showed them out to customers.

Q. What deal have you had with Sohmer & Co. with reference to your testifying on this trial? A. None whatever; they never approached me.

Q. Is that correct? A. Yes.

Q. And do you mean to say notwithstanding this article in the newspaper that you did not have any conversation with Sohmer & Co. on the subject? A. No, sir. The first intimation that Sohmer & Co. had that I handled any of these pianos was in an interview—the article which you have just read in the "Music Trades." I believe that is the first intimation. They never could have any intimation.

Q. Since then how often have you conferred with Sohmer & Co. on the subject of your testifying on this trial? A. I never spoke to Mr. Sohmer about it more than once or twice. After this interview they knew it of course.

Q. And they all ran to you? A. No, sir; nobody was running to me.

Q. How often did you test this piano that you speak of? A. The Sommer piano?

Q. Yes. A. I don't know how often I tested it. I repaired it. I put it in shape to make it presentable for sale.

Q. I ask you again how often you tested it? A. I don't know that the piano goes through different tests.

Q. How often did you play on it? A. I played on that piano for probably a dozen times or more.

Q. Did you do anything to it except with reference to the cabinet or case? A. Yes; I overhauled the whole action.

Q. The inside of the piano? A. The action, certainly.

Q. When you say overhauled it, you mean with a screw-driver? A. Tried every screw. When you see a piano that is in that condition and you find one thing, you think this is done very poorly, and you get an idea that everything else must be done the same way. Bad workmanship will leak out.

Q. Did you confine yourself to working with the screw-driver? A. No; I worked with all kinds of tools.

Q. You do still? A. I do still.

Q. And did you do that in this case? A. Certainly.

Q. Did you put in any new material? A. No, sir.

Q. You just tightened the thing up? A. I overhauled the instrument.

Q. Did you get it up to a good tone? A. I did not. I improved on it.

Q. It is still a tone low? A. Oh, no; after I pulled it up I got it up to pitch, but it will never stand there.

Q. Not in the way a Steinway or Chickering would? A. We do not expect it to.

Q. Or in the way of a Sohmer? A. We do not expect it to.

Q. What was the cause of complaint? A. How do you mean?

Q. What complaint had you if it did all that you expected

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it would? A. I told you that the action rattled and the piano would not stand tuning.

Q. But I understand with a little labor you brought it up to a condition of perfection where nothing more was expected of it? A. I told you everything was in shape but I could not make a standard piano of it.

Q. It could never be confounded with one of the plaintiffs' pianos could it? A. It could in name, yes.

Q. That is all? A. That is all.

Q. But people who heard the pianos played could never mistake them? A. Oh yes they could.

Q. Then you believe that an inferior article like this could be palmed off for the plaintiffs? A. They could to people who are not posted in the piano line.

Q. To everybody except a dealer? A. To everybody but the musician and the person who is posted in the piano business because we do not go entirely by tone.

Q. Are you sure of that last testimony? A. Certainly.

Q. Did you endeavor to purchase some more of these pianos from the defendant? A. No sir, I did not.

Q. Are you sure? A. I am positive.

Q. You never made an offer for more than those two? A. I did not.

Q. Did you sell this second piano? A. That is the one I rented I believe.

Q. What did you do with the other one? A. The other one is sold.

Q. How much did you get for that? A. I believe it was \$150 or \$160.

Q. You are going to bring that name for me to-morrow? A. I will certainly to-morrow.

Redirect Examination by Mr. Hawes.

Q. You were about to make some explanation when you were shut off in regard to second-hand pianos; dealing in second-hand pianos. Please state what you were going to explain in regard to second-hand pianos, dealing in second-hand pianos. Please state what you were going to explain in regard to what you understood by that term? A. Pianos that have been in use a number of years, people exchange them again, and probably they would buy a new piano and give an old square in exchange. Those were the pianos I bought up. Buy them, put them in first-class shape and sell them again.

Q. That is a legitimate business? A. Yes.

Q. You don't go around to auction rooms and buy second-hand pianos and sell them again? A. No, sir.

Q. Those are pianos that come to you in the ordinary course of business? A. Yes.

Q. Either through manufactories or private individuals? A. Certainly.

Q. You were also questioned with regard to the pianos which you stenciled Mylius. Is it not a fact that no pianos in your warerooms are stenciled Mylius except those which are manufactured directly for you or pianos upon which you do work, such as finishing of them and so forth, and then put your name on? A. That is correct.

Q. But you do not take pianos of another maker and scratch off the name and put your own on? A. I never do such a business; no, sir.

Q. Is not that business one which has been denounced so in the music trade papers as the stencil frauds? A. Yes.

Q. And the stenciling that you do does not come within the indicated stencil frauds about which so many complaints have been made? A. No, sir, never did. My business is a perfectly legitimate business. The manufacturer does it for me. Then it is a piano I can vouch for. I never would put my name on a piano that I didn't think was good or could guarantee. There are firms that will stencil anything.

Q. You do not engage in that stencil business that has been denounced so? A. No, sir.

Q. Your attention was called to these pieces of the piano that fell off, and your answer was interrupted with regard to the evidence to your mind as a mechanic, that they fell off and were not chopped off with an axe as my friend stated. Please look at each one of those four pieces and state your conclusions as a mechanic why you believe they fell off of their own accord. Refer to each one by their letter. Now you are going to refer to Exhibit I, just state now in regard to that. A. This probably being the largest piece I can demonstrate it best with this. I would like to prove by this piece from the front of the piano that no mechanic would ever try to put glue on a surface such as this is now, perfectly rough, and ever imagine it would hold.

Q. It simply presents evidence to your mind that that fell off? A. Yes. This is what we call bushwhacking in the piano business.

Q. If that had been properly put together it never would have come off? A. No, sir, and you could not take it off with an axe. But this you can blow off.

Re-cross Examination by Mr. Mooney.

Q. You say that you stencil with your own name only the first-class pianos? A. I did not say that; I did not say anything of the kind.

Q. What did you say? A. I merely say that I have my name placed upon a piano made by a manufacturer which I know through the course of years will stand the wear and tear that a piano should stand, and he stencils these pianos for me.

By Mr. Hawes:

Q. At your request? A. At my request. And they are pianos that I have tested and found them good, or else I would not have put my name on.

By Mr. Mooney:

Q. And those pianos you have your stencil put on? A. Yes.

Q. Is what you have said true with regard to the Jacobs and the New England pianos? A. Yes.

Q. Are not those the cheapest pianos that are being bought to-day? A. No, they are not.

Q. About how much? A. The pianos cost me \$25 to \$30 more.

Q. How much is that? A. The full price of the piano.

Q. How much is it to you? A. \$25 to \$30 more than it costs me.

Q. I want to get the exact figures. How much do you buy Jacobs and the New England pianos for? A. \$130 for the style of Jacobs we always handle, and the larger style \$145 and \$150. I never bought them a cent cheaper, and that is the price for seven or eight years.

Q. Those are more than strings in boxes? A. They are a better made piano.

Q. The only pianos which you have handled which you have called strings in boxes are these Sebastian Sommer pianos? A. I didn't say they were strings in boxes. I said I was satisfied for the price if I only got a box with strings in it and a keyboard; I could do something with it. I didn't say strings in boxes.

Court adjourned until Tuesday, April 17, 1894.

APRIL 17, 1894.

Proceedings Resumed.

Frederick Dietz, a witness on behalf of the plaintiffs, having been duly sworn, testified as follows:

In answer to Mr. Hawes:

Direct Examination.

Q. What is your business? A. Piano maker.

Q. How long have you been engaged in that business? A. About 40 or 45 years.

Q. What is the name of your firm? A. George Steck & Co.

Q. Where located? A. We have a factory at 520 4th street and our wareroom is at 11 East 14th street.

Q. Are you acquainted with the plaintiff, Hugo Sohmer? A. I am acquainted with him.

Q. How long have you known him? A. About 10 years.

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I have heard of the firm before, but had not the pleasure of any personal acquaintance with Mr. Sohmer.

Q. Have you heard of the firm of Sohmer & Co. since its beginning in 1872? A. Yes.

Q. Have you been familiar with the pianos manufactured by that firm? A. Yes.

Q. What is the general reputation which those instruments have borne? A. They are of high reputation.

Objected to as involving expert testimony.

Mr. HAWES—This is not expert testimony. It is general reputation.

Mr. MOONEY—It seems to me that involves the very highest kind of expert testimony.

The Court overruled the objection, to which ruling defendants' counsel duly excepted. A. They rank among the best instruments in the city.

Q. Are you familiar with the advertisements of Sohmer & Co. in connection with their business? A. I have only charge of the factory, and I do not know much about advertising.

Q. You do not understand. My question was in regard to the manner in which Sohmer & Co. advertised their instruments. Do you know how those instruments are generally known to the trade and the public? A. Yes.

Q. During the last 22 years how have those pianos been known to the general public and to the trade—the pianos

manufactured by the plaintiffs? What is the name applied to those pianos? A. Sohmer pianos.

Q. Have you ever heard the pianos manufactured by the plaintiffs designated in any way other than as the Sohmer piano? A. Not that I know.

Q. Can a first-class pianoforte be manufactured for \$100?

Objected to as involving expert testimony. Objection sustained.

Q. What is the custom of the trade in regard to placing the name of the manufacturer upon the cast iron plate? A. The custom is that they go by the name, as it is a sort of advertisement, no one else having the right to put the name on. It is a kind of trade mark, which is put upon the plates so it cannot be counterfeited in any way, as it is stationary on there, on the plate, and cannot be rubbed out or destroyed.

Q. Is it the custom of all reputable manufacturers to put the name of their firm upon the plate? A. Yes.

In answer to Mr. Mooney:

Cross Examination.

Q. Are you a member of the firm of George Steck & Co.? A. Yes.

Q. They are manufacturers of pianos? Yes.

Q. Your piano is known as the Steck piano? A. Yes.

Q. That is the general designation in business? A. Yes.

Q. And the Weber piano is manufactured by the Webers? A. Yes.

Q. Known as the Weber piano? A. Yes.

Q. And the piano manufactured by the Steinway Company is known as the Steinway piano? A. Yes.

Q. And the piano manufactured by either of the Chickering is known as the Chickering piano? A. Yes.

Q. So it is running all through the trade that the piano is known by one name as a rule? A. Yes.

Q. Do you know why—that is, why they use one word instead of a dozen to describe a piano? A. I don't know for what reason they do it.

Q. But it is the invariable custom? A. They do it for certain reasons. They say, Well, we have established ourselves under the name of, for instance, Steck & Company, and we might say Steck, and we might also use initials.

Q. But it is never known in the trade by the initials, and it is known as the Steck piano? A. It depends upon those men who establish the firm name, in the first place, how they settle upon it?

Q. Do you know what the stenciling of the Sohmer & Company piano is? A. Yes.

Q. Is this the stencil? (Paper shown to witness.) A. I could not tell you.

Q. You do know that on the face of the piano are the words Sohmer & Co. Do you or do you not know whether the words "Company" are upon the fallboard? A. "Sohmer & Company."

Q. And notwithstanding that "Sohmer & Company" is prominently upon the fallboard, it is known as the Sohmer piano, is it not? A. Yes.

Q. Upon your pianos what is the name of the stenciling on the fallboard? A. George Steck & Company.

Q. And notwithstanding the fact that the words George Steck & Co. are on the fallboard of your pianos, your pianos are known throughout the United States as the Steck pianos? A. Yes.

Q. Have you seen any instruments of the defendants, the Sommer Piano Company? A. I have seen many of them.

Q. Have you found that they have a fair reputation in the trade? A. Yes, in every respect.

IN ANSWER TO MR. HAWES:

Q. Were you referring then to the defendants' pianos or to the plaintiffs' pianos? A. I am referring to the Sohmer Company.

Q. The plaintiffs' piano? A. Yes. I have not seen the other.

Q. You are not acquainted with the Sommer piano? A. No, sir. What I speak of is the Hugo Sohmer piano.

By Mr. MOONEY:

Q. You spoke in answer to Mr. Hawes' question as to the Sommer piano, and said that you had heard of the pianos of the plaintiffs, the Sohmer Company, and that you had heard or knew of the Sommer pianos, the pianos manufactured by the Sebastian Sommer Piano Company; now, do you know anything about the Sebastian Sommer Company's piano? A. I have never seen any; I only can tell you what I have heard of them.

Q. Yes—from Mr. Sohmer? A. I did not speak to Mr. Sohmer about any of the Sommer pianos.

Mr. MOONEY—I see upon this question a cloud of witnesses. I repeat the suggestion that I made yesterday, that the plaintiff is employing the forum of this court for the advertisement of their pianos. I have admitted from the first, and I wish them definitely to understand that I admit, that the plaintiffs' pianos are of high reputation in the community.

THE COURT—Upon that admission how is it material that any further testimony shall be taken upon that fact?

Mr. HAWES—I wish to show by two or three witnesses not only that the Sohmer piano is a first-class instrument, but that during the last 22 years they have been known and widely advertised and sold as the Sohmer piano.

THE COURT—That is not in dispute, as I understand.

Mr. MOONEY—We raise no issue about it. All we know is that we are confronted with Sohmer & Co., and that their catalogues are printed.

THE COURT—Do you admit that for upward of twenty years the plaintiffs have been manufacturing and selling the piano generally known in the trade as the Sohmer piano and that it is an instrument of standard excellence?

Mr. HAWES—A first-class instrument.

Mr. MOONEY—We do not admit, because we do not know.

THE COURT—What is the admission that you will make?

Mr. MOONEY—I do not make it in the form of an admission. We will produce no evidence to dispute a fact which has been testified to abundantly already, that the piano is known as the Sohmer piano, because we know nothing to the contrary.

Mr. HAWES—As the counsel will make no admission, we certainly have a right to put in our proof.

THE COURT—Upon the stipulation that this evidence is not to be rebutted in any way; it is useless to call other witnesses on that subject.

Mr. HAWES—There are three points to which I wish to call attention. First that the Sohmer piano is a first-class

Yes, you can buy
a Piano cheaper
than you can
the

A.

B.

CHASE.



But, say, do you know that you cannot buy
a better one, no matter what you pay?

Do you know where you can buy one as good?

Now honestly, do you?

You

can find pianos just as honestly made, but none more
so. But then, are these others as skillfully made, with
that wonderful tone quality and delicately adjusted action? That
is the question.

Have any of them that **WONDERFUL OCTAVO PEDAL ATTACHMENT**
that gives you practically two first-class Pianos in one, and then
Echoes, Harmonics and other delightful musical effects unproducible
on other pianos, besides? No, you can't find all these qualities
combined in any other instrument, and you know it.

Your competitor, you say, has the agency for these Pianos.
Is that so? Well, that is too bad for you; but candidly, the facts
remain the same, don't they?

If you cannot get the agency you might recommend them to
your best friends and advise them to send for net prices to

THE A. B. CHASE CO.,

NORWALK, OHIO.

instrument; second, that they have been advertised and sold as the Sohmer piano.

THE COURT—You have now the testimony of the witnesses, Hugo Sohmer, Mylius and Bacon and of Mr. Dietz, to the effect that the piano manufactured by the plaintiffs has for many years past been sold as a piano of standard excellence.

MR. MOONEY—Yes.

THE COURT—Now, the defendant stipulates not to adduce any evidence in rebuttal of that.

MR. MOONEY—As to its reputation.

THE COURT—It seems to me that if anything is established by that testimony it cannot be made any stronger by additional witnesses.

MR. HAWES—If Your Honor does not think there is anything in the third point as to putting the name upon the plate as a custom in the trade—

MR. MOONEY—We shall not deny that it is the custom. We have ourselves offered evidence as to what we put on.

MR. HAWES—The other witnesses are Mr. Hazelton and Mr. Steinway. If my friends will stipulate that they will not contradict the evidence of those witnesses I am content.

MR. MOONEY—We make no further stipulation than that we will not contradict that it has a general reputation such as is testified to by the plaintiff, nor will we contradict the fact that it has been known as the Sohmer piano. It is to be understood that this concession only goes to the question of general reputation.

THE COURT—That is all.

MR. HAWES—Then, with that understanding, I will not call either Mr. Hazelton or Mr. Steinway, for their testimony could only be cumulative.

THE COURT—Yes, and unnecessary under the stipulation. Peter Weber, a witness on behalf of the plaintiffs, having been duly sworn, testified as follows:

In answer to Mr. Hawes:

Direct Examination.

Q. What is your business? A. Piano maker.

Q. Where are you employed? A. Sohmer & Co.

Q. Have you seen any of the pianos manufactured by the defendants, the Sebastian Sommer Piano Co.? A. Yes.

Q. How many such pianos have you seen? A. Three.

Q. How were they marked on the fallboard? A. Sohmer, New York.

Q. Was it simply the word "Sohmer" without any word in front or after? A. Nothing at all but a lyre on top.

Q. And the word "Sohmer"? A. Yes, underneath.

Q. Did you examine the plate to see whether there was any name upon it? A. Yes, I examined the piano, and tried it.

Q. What did you find on the plate, if anything? A. I did not find anything on the plate.

Q. In any of the three pianos? A. No.

In answer to Mr. Mooney—Cross examination:—

Q. Where did you see those three pianos? A. 7 East 14th Street.

Q. In whose place? A. Biddle's.

Q. Three of them? A. Yes.

Q. To whom did you speak when there? A. I don't know his name.

Q. What did he look like? A. A slim, skinny man, thin man.

Q. What was the age of this man? A. About 35.

Q. Was he short? A. Yes.

Q. What hair did he have on his face? A. I could not tell. It was last fall I saw it.

Q. What time last fall? A. The end of last fall.

Q. Did you say whom you were? A. No.

Q. Did the man show you the piano? A. Certainly.

Q. You took no trouble to identify the man? A. No.

Q. You don't know who he is now? A. He got them there for sale.

Q. Is the man there now? A. I could not tell you. I was never there before or afterward.

Q. You did not make any effort to identify the man? A. I went by myself.

Q. Of your own motion? A. Yes.

Q. What position do you occupy in Sohmer & Co.'s place? A. Cabinet maker.

Q. Ordinary cabinet maker at the bench? A. Scale and drawings.

Q. That is a journeyman cabinet maker? A. Yes.

Q. And notwithstanding that you went of your own motion to this piano store? A. Yes, I am interested because I am a piano maker.

Q. You went for your general information? A. For myself.

Q. Are you in the habit of going to piano stores to look at pianos generally? A. Once in a while.

Q. Tell me how you came to be there and took so much notice of it. There must be something that you are not telling me about? A. Yes, there is something.

Q. What was it? A. I heard of the Sommer pianos being made, and I heard it was for sale at Biddle's, and I went to look at it.

Q. From whom did you hear of the Sommer piano? A. I could not tell; some workman.

Q. When you went in there did you or the man who had charge pull down the front of the case? A. I opened it myself. There was nobody there when I came in; I was in there quite a while before the man came in.

Q. You mean that the door was standing open to the public? A. Yes, and the man was in the rear part of the place. I was in there five minutes before anybody came in.

Q. You went in and sat down at the piano? A. No, I stood at it.

Q. Had you turned down the front of the piano? A. No, I opened the fallboard.

Q. When did you see the plate? A. I opened the top and looked in.

Q. When you speak of the top, do you mean that you could see in through the top like that? (Illustrating.) A. Yes.

Q. You did not have to open the front piece? A. No.

Q. Then it is possible to see the whole plate from the top? A. No, you cannot see the whole top. You can see the top of it, where you generally put the name.

Q. You mean that you are able to see that part that is

marked "the plate" on this paper, you can see that portion? A. Yes.

Q. You can see that without taking the front part down? A. Yes.

Q. A piano man always looks at that part of the piano? A. Anyone interested in it looks at it.

Q. Can you give me the date when you were there? A. I could not.

Q. Come pretty near to it? A. It must have been in the end of the fall or the start of the winter.

Q. When was that? A. Maybe in December.

Q. Was it October or December? A. I could not tell that, because I was not interested in it. I just passed there and went in.

Q. That is the best answer that you could give me? A. Yes.

Q. When you turned up the fallboard without there being anybody there, did you play upon the piano? A. I tried the piano.

Q. Before the man came in? A. I could not tell you that, whether I tried it when he was there or not.

Q. Do you remember what other pianos you saw there that day? A. I saw Biddle's pianos there, and some of Stults & Bauer.

Q. When this man came out did he address you by name? A. No, I inquired to buy a piano, had some excuse.

Q. Did you tell him who you were? A. No.

Q. And he did not say whether he was Mr. Biddle or one of the clerks? A. No, sir, I did not know the man.

Q. Have you given the best description you can of the man? A. Yes.

Q. How are we going to tell whether you were there, except from your word, by anything that you have told us? A. I have sworn that I have been there.

Q. Yes; but how am I to know that? Now be frank with me. A. That is all right; I will tell you all I know about it.

Q. You have told me the best you can as to the time and as to the man? A. Yes.

Q. Are you a musician? A. A little bit.

Q. Did you play on the piano? A. Yes.

Plaintiffs' counsel stipulates to produce this witness for the purpose of identification when required by defendants.

Adam Hahn, a witness on behalf of the plaintiffs, being duly sworn, testified as follows:

Direct Examination.

In answer to Mr. Hawes:

Q. What is your business? A. Dealer in pianos and organs and I make a specialty of repairing instruments.

Q. How long have you been in the piano business? A. Thirty-five years.

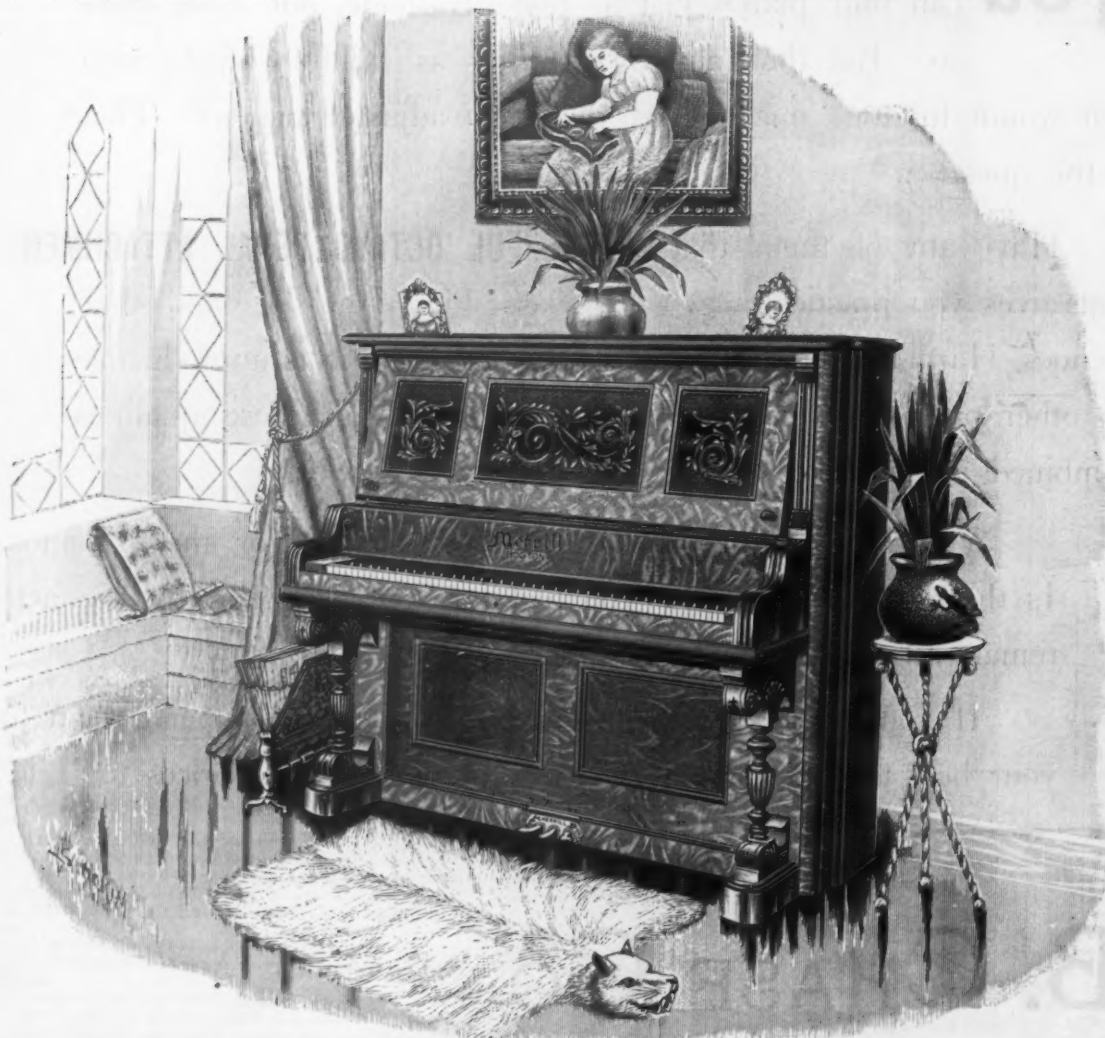
Q. Where is your place of business? A. 24 Union Square.

Q. Are you acquainted with the plaintiffs, Sohmer & Co.? A. I am.

Q. And the instrument manufactured by them? A. I am.

Q. Are you acquainted with the Sebastian Sommer Piano Co.? A. I am.

Q. Have you had any experience with any of their in-



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***** P *****

struments? A. Yes, I have bought two instruments of them.

Q. Please state all the circumstances in relation to that, through whom did you buy them, what member of the corporation of the Sebastian Sommer Company did you negotiate with? A. Mr. Boothe.

Q. That gentleman there, the manager? A. Yes.

Q. State all the conversation, whatever negotiation you had with him? A. Mr. Boothe came to me perhaps six or eight times during the fall and asked me to buy some of their instruments. Finally I consented to take one on probation, and Mr. Boothe sent me one and when it arrived I took it all apart and examined it thoroughly.

Q. In what condition did you find it?

Objected to as immaterial; question withdrawn.

Q. When did you purchase the second piano? A. December 1, 1893.

Q. And those are the only instruments that you purchased from the defendants? A. Yes.

Q. How were those instruments marked upon the fallboard? A. The first one was marked "Sommer" on the fallboard, and "Sebastian Sommer Piano Company" on the iron plate.

Q. How was the second one marked? A. Merely marked "Sommer" on the fallboard.

Q. What on the plate? A. Nothing at all.

Q. Did Mr. Boothe request you to purchase any further instruments from them? A. Yes.

Q. Please state the conversation you had with Mr. Boothe when he requested you to purchase a further instrument from him. A. I told Mr. Boothe that I could not conscientiously buy any of his pianos, because they were too poorly constructed in every way, and I could buy a piano that was made equally as well for less money.

Mr. MOONEY—I object to that part of the answer and ask that it be stricken out. Motion granted.

Q. Did you have any conversation with Mr. Boothe as to the word "Sommer" being on the fall board of the piano? A. No, sir.

Q. What do you know of your own knowledge with regard to mistakes made by prospective purchasers in confounding the Sommer piano with the Sommer piano?

Objected to as calling for a conclusion.

THE COURT—Let the witness state the facts that came under his observation. A. I found a great many of our customers came in and saw the Sommer piano and confounded it with the Sommer.

This answer was stricken out on motion.

Q. What was said and done when these customers came into your store which led you to believe that they mistook the Sommer piano for the Sommer piano? A. They would come in and see the Sommer piano in the store. I would give them the price, and they would say, Why is it that you can sell the Sommer piano so low as \$200? I would simply say that they were mistaken, that it was not a Sommer piano, but a Sommer.

Q. How many times did this occur? A. Six or eight times.

Mr. MOONEY—I ask to strike out the last answer as not bearing upon the issues. It is testimony as to what occurred by reason of the indirection of the inquirer, and

it does not bring us down to any question of fact whatever.

The Court denied the motion, to which ruling the defendants' counsel duly excepted.

Q. Do you recollect anything else that those customers said in regard to the purchase of the Sommer or the Sommer pianos? A. I had one tell me that they could buy a Sommer piano on 14th street for \$150.

Mr. MOONEY—That, under the last ruling, I understand is stricken out, as to what the customer told him could be bought on 14th street.

The answer was directed to be stricken out.

In answer to Mr. Mooney—

Cross Examination.

Q. You say you are in the piano business? A. I am.

Q. In what nature? A. Buying and selling instruments.

Q. You are what is known as a piano dealer? A. Yes.

Q. Are you a second-hand dealer? A. I buy and sell second-hand as well as new.

Q. But more second-hand than new? A. No, sir.

Q. Are you a stenciler? A. What do you mean by a stenciler?

Q. That is what we are trying to find out. Mr. Hawes has one idea of it, I have another, and it seems that the trade papers have another. A. I buy a certain class of pianos with my name upon them.

Q. You have them manufactured, and you put your name upon them and sell them as the Hahn? A. No, sir, I do not—yes, I sell them with my name upon them.

Q. That indicates to the purchaser that that is a Hahn piano? A. Well, I don't deceive anybody.

Q. No, there is nothing offensive in my question. You know, however, from your experience that the man believes it is a Hahn piano, don't you? That is what the name is put there for? A. Yes.

Q. And he thinks it is a Hahn piano notwithstanding the fact that you have not made it? A. I believe so.

Q. How large a business do you do in stenciling?

Excluded as immaterial.

Q. Will you state the date upon which you bought these two pianos? A. Yes.

Q. What were the dates? A. The first one was bought November 8th and the second December 1st.

Q. Have you got the bills and checks for them? A. Here is one and here is the other. (Papers produced.)

Q. You have given an instance of somebody speaking in your store of a Sommer piano being taken for a Sommer piano; did that take place in your presence? A. Yes.

Q. Was the conversation with you? A. Yes.

Q. Had you said that it was a Sommer piano? A. No, sir. I did not misrepresent it for a Sommer.

Q. You would not misrepresent a piano? A. No.

Q. Did you think you were doing anything that would mislead the public when you bought these Sommer pianos? A. I did not.

Q. It never struck you that there was any such similarity as would mislead the public? A. Not until somebody called my attention to it.

Q. Notwithstanding you were a large dealer in pianos? A. Yes.

Q. Notwithstanding you were familiar with the Sommer & Co. name for a long time before? A. Yes.

Q. Are you quite sure that neither of these pianos had a name upon the plate? A. I am quite sure one had, but the other did not.

Q. What had the one on it? A. The first one had "Sebastian Sommer Piano Co." on the plate.

Q. Was that put into the plate? A. It was cast into the plate.

Q. Then it was not a separate piece of metal like this that I show you? A. No.

Q. On the other one are you sure that there was not a separate piece of metal like that screwed on? A. I am certain.

Q. Had it been left off at your request with a view to stenciling the piano? A. No, sir, nothing said about it.

Q. Didn't it strike you as a peculiar circumstance that it should be upon one and not upon the other? A. No, sir.

Q. As matter of fact are names left off the plates of pianos for you to stencil?

Mr. HAWES—I think that is immaterial under the ruling, as to what he does in his own private business.

Mr. MOONEY—I only want to know whether that is the fact as being an explanation of how the piano came to be in that way.

Mr. HAWES—I think it is immaterial and incompetent.

THE COURT—I do not see the materiality of it. This witness says he was not misled, and he knew that he was buying the defendants' piano and not the plaintiffs' piano.

Q. I notice by these bills that you paid for each piano \$112? A. Yes.

Q. And this is an honest transaction, upon its face? A. Yes, that is what I agreed to pay for them.

Q. And you have no suggestion to make, like Mr. Mylius yesterday, that there was any peculiarity about the transaction? A. No, sir; none whatever.

Q. No endeavor to gull the public or do anything that was not quite proper and decent and honest? No, sir.

Q. You have known Mr. Boothe for some time? A. A number of years.

Q. So far as you know, he is not in the habit of doing anything dishonest or dishonorable?

Objected to. Objection sustained.

Q. I notice that each of these bills calls for \$112? A. Yes.

Q. And that was the amount paid for each of these pianos? A. Yes.

Bills and the accompanying checks marked in evidence respectively defendants' Exhibits 5 and 5A, 6 and 6A.

William Steinway, a witness called on behalf of the plaintiffs, testified as follows:

In answer to Mr. Hawes:

Direct Examination.

Q. What is your business? A. Manufacturing piano fortes.

Q. How many years have you been engaged in business? A. Forty-four.

Q. What is the name of your firm? A. Steinway & Sons. They are a corporation now.

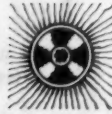
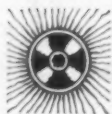
Q. Are you acquainted with the plaintiffs, the firm of Sommer & Co.? A. I am, personally.

Q. Have you been familiar with their pianos for the

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 **PIANOS.**

last 23 years? A. I have seen many of them and tried them.

Q. What is their general reputation in the trade? Objected to, and question not pressed.

Q. Have you heard of the defendants, the Sebastian Sommer Piano Company?

Mr. MOONEY—Same objection. Objection overruled. A. I have.

Q. Do you know any instance where the Sommer piano has been confounded with the Sohmer piano? A. Not personally, though they must necessarily be, from my long experience in the pianoforte business.

Q. What has been your business in regard to any such confounding of names?

Objected to and objection sustained.

Q. How are your own pianos known in the trade? A. The Steinway piano.

Q. Has any one ever imitated the Steinway piano or manufactured a piano under a similar name?

Objected to as immaterial and excluded as irrelevant.

In answer to Mr. Mooney:

Cross Examination.

Q. Is it the habit with other pianos to be known as such and such a piano, the "Weber piano," the "Chickering piano," the "Sohmer piano," the "Knabe piano," &c.? A. It is.

Q. They use that one word? A. Yes.

Q. And that is the almost invariable custom in the trade? A. It is with standard pianos that are known all over the United States and whose reputation is built up.

Q. Then it is a valuable incident to a piano to be known by that one name, as such and such a piano? A. It is valuable, and it is a natural consequence in the custom of the trade and in the different grades of pianos that are manufactured.

Q. And a new piano would not be any more known by the name of "The John Jones Company Standard Piano," than an old piano with the same firm name would be known as "The Jones Piano," would it? A. It would not be known, but it would be confounded with similar established names in the public mind.

Q. That is a difficulty that we all experience when we are in the fore part of the commercial world. That is all.

Frank Sohmer, a witness on behalf of the plaintiffs, being duly sworn, testified as follows:

IN ANSWER TO MR. HAWES:

Direct Examination.

Q. What is your business? A. Employed as a clerk in the house of Sohmer & Co.

Q. Are you a relative of the plaintiff, Hugo Sohmer? A. A nephew.

Q. Have you seen any of the pianos that are manufactured by the defendants, The Sebastian Sommer Piano Company? A. I have.

Q. How many of them have you seen? A. About six.

Q. Where did you see those different pianos? A. I saw one in 17th street.

Q. Where did you see the others? A. I saw one at a private house in 150th street near Railroad avenue, west side.

Q. Do you know the name of the person who lived there? A. I think Cohn.

Q. Where did you see the third? A. I saw one at Mr. Hahn's establishment on Union square. I saw about three in Biddle's place.

Q. How were those pianos marked on the fallboard? A. All I saw were marked simply "Sommer," without any prefix or suffix.

Q. Did you see whether the plate had any name upon it? A. I did not have opportunity to see all the plates. I saw a plate when in Mr. Hahn's establishment, and there was no name on the plate. The other one, in 150th street, had "The Sebastian Sommer Company" on the plate, and simply the word "Sommer" on the fallboard.

Q. Did you notice whether there was any name on the pedal guard? A. I noticed "Sommer" on the pedal guard.

Q. Was there any sign outside of the door at this place in 17th street of which you speak? A. I think there was.

Q. What was it? A. If I remember right it was "Sebastian Sommer Piano Co." or "Sebastian Sommer."

Q. This place of which you speak in 14th street, was that the warerooms of Mr. Biddle? A. It was.

Mr. HAWES—I suppose my friend will concede that Biddle & Co. handle and sell the pianos of the defendants.

Mr. MOONEY—They might do so, as anybody else might handle them and sell them, as I might buy and sell a piece of real estate.

Mr. HAWES—You will concede that they do sell and handle the defendants' pianos?

Mr. MOONEY—I do not make any concession.

Q. How many of the defendants' pianos did you see at Biddle's in 14th street? A. I think I saw three.

Q. Did you have any conversation there with Mr. Biddle, or anyone in his employ? A. I don't know who it was. It was a gentleman in the warerooms.

Q. Some one in charge? A. Yes.

Q. What was the conversation you had?

Objected to as not binding upon the defendants.

THE COURT—What do you wish to show?

Mr. HAWES—I wish to show that they attempted to sell him one or more of these pianos as a Sohmer piano, until he called their attention to the fact that it was not S-O-H-M-E-R, and then they admitted the difference. However, if my friend objects, I will not press the question.

IN ANSWER TO MR. MOONEY:

Cross Examination.

Q. I understand you to say that the first piano you saw was in Mr. Hahn's place? A. No, sir. I saw the first one in the Sebastian Sommer place.

Q. You only saw one? A. I only saw one at the Sebastian Sommer Company.

Q. What was on the plate, and what was on the fallboard of that piano? A. I did not have opportunity to look at the plate. On the fallboard was simply "Sommer."

Q. You made no examination to find if anything was on the plate? A. I did not look at the plate.

Q. Where did you see the next one? A. I think that was at Biddle's.

Q. What time was that? A. About six weeks ago.

Q. How many did you see at Biddle's on that occasion? A. I remember seeing three anyway.

Q. What was upon the fallboards of those? A. I noticed simply "Sommer."

Q. Did you look for or upon the plates of any one of those three? A. No.

Q. None of them? A. No.

Q. That makes four that you have seen? A. Yes.

Q. Where was the next one that you saw? A. At a private house in 150th street, near Railroad avenue.

Q. What was the name of the person? A. I think Cohn.

Q. Is that all you know? A. Yes.

Q. How did you come to go there? A. I was sent there.

Q. By whom? A. By a certain party.

Q. Who was the party? A. He came into our warerooms.

Q. You were sent by a stranger? A. Not exactly; no.

Q. Do you know his name? A. No, sir.

Q. Have you seen him since? No, sir.

Q. Was he the Mr. Cohn whose house you went to see? A. No, sir.

Q. Was he the Mr. Oesterthal who was on the stand yesterday? A. No, sir.

Q. Was he anybody connected with that transaction? A. No, sir; not that I know of.

Q. When you got to the house you were allowed to see the piano? A. Yes.

Q. Did you examine the fallboard? A. Yes.

Q. What was on the fallboard? A. "Sommer."

Q. Did you examine the plate. A. Yes.

Q. What was on the plate? A. "The Sebastian Sommer Company."

Q. That accounts for five of them. Where was the next one? A. Hahn's place.

Q. What was on the fallboard of that piano? A. "Sommer."

Q. What was on the plate? A. Nothing on the plate, that part which was in view by taking off the top frame.

Q. You have told us that those pianos that you saw had the word "Sommer" on the fallboard? A. Yes.

Q. How many have you seen with more than the word "Sommer" on the fallboard? A. Do you mean the name?

Q. Yes. A. Nothing.

Q. Have you never seen any other piano? No, sir.

Q. You have mentioned all of the Sommer pianos that you have ever seen, have you not? A. All that I can remember, yes.

Q. You don't know that all the pianos that have been handled recently in the city have had the words "Sebastian Sommer Piano Co." on? A. Yes, I have seen that they have been recently.

Q. Did you shut your eyes when you were in Mr. Biddle's warerooms to all but these three pianos? A. No, sir.

Q. You endeavored to look around to see whether there were any other Sommer pianos with any more than that word on the fallboard, did you? A. In the first place, I did not go there to see the Sommer piano.

Q. What did you go to see? A. The Sohmer piano.

Q. It was just casually then that you saw the Sommer pianos? A. For the simple reason that I went there with the intention of seeing a Sohmer piano that was for sale cheap.


Q. You are quite candid with me, you mean that is the



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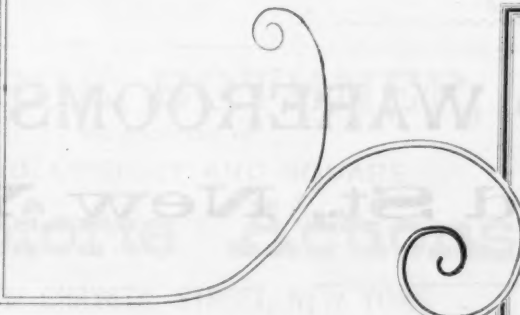
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reason that took you there? A. That is just the exact reason.

Q. There is no other reason which you wish to state to me as having taken you there? A. No.

IN ANSWER TO MR. HAWES:

Q. How did you know that there was a Sohmer piano for sale cheap? A. There was a card.

Q. Is it a fact that you saw an advertisement of a Sohmer piano for sale cheap at Biddle's?

Objected to; objection sustained.

Emil J. Winterroth, a witness on behalf of the plaintiffs, being duly sworn, testified as follows:

IN ANSWER TO MR. HAWES:

Direct Examination.

Q. What is your business? A. Dealer in pianos and organs.

Q. How long have you been engaged in that business? A. Sixteen years.

Q. Where is your place of business? A. 105 East 14th street.

Q. Are you familiar with the pianos manufactured by the plaintiffs, the Sohmer piano? A. Yes.

Q. Have you ever seen any of the pianos manufactured by the defendants, known as the Sommer piano? A. Yes, one.

Q. Where was that one? A. At Biddle's, 7 East Fourteenth street.

Q. What was on the fall board of that piano? A. S-O-M-M-E-R.

Q. And that name alone? A. Yes.

Q. Did you notice whether there was any name on the pedal guard? A. No, sir, I did not.

Q. Did you notice whether there was any name on the plate? A. Yes.

Q. What was on the plate? A. "Sebastian Sommer Piano Co."

Q. Do you know Mr. Biddle personally? A. I know him slightly, but not personally.

Q. You know him by sight? Yes.

Q. Have you ever had any conversation with him? A. No, sir.

Q. Have you ever had any conversation with anyone in his employ regarding the Sommer piano? A. Yes.

Q. State what circumstances came under your personal observation which led you to believe that the Sommer piano was being mistaken for the Sohmer piano. A. We had a second-hand celebrated Sohmer piano which we offered for sale at \$225, a small sized piano. A gentleman came in and saw it, and he afterward came back a second time and said he had been offered a new Sohmer piano for \$150. I told him there must be some mistake; that we would buy all we could get for \$250; he was so positive about it that I offered to bet him \$10 that it was not a Sohmer piano. He said he would go back and find out. The second day he came back and said, "You are right. I went back there and saw it was S-O-M-M-E-R. I was almost tempted to buy it, but I saw my mistake."

Q. Where was it that he went? A. I didn't ask him.

Q. The second case? A. A gentleman connected with me in business himself saw me and said he had seen a piano on Thirty-fourth street that he was about to buy, and

thought he was buying a genuine Sohmer, but he said he was posted by some one just in time not to buy it.

Q. What did the piano turn out to be? A. S-O-M-M-E-R, as he claimed.

Q. Do you know of any other instance where a similar mistake was made? A. Yes, there was a party in, and one of the editors of a trade paper was in our store, Mr. Freund, of the "Music Trades."

Q. John C. Freund? A. Yes.

Q. Is he here? A. I don't see him.

Q. State what the circumstances were when he was present? A. A lady and gentleman called in, and the lady had seen a Sommer piano, which they were about to buy, and they thought it was a genuine Sohmer piano, until I told them that there must be some mistake, that they could not buy a new Sohmer piano for \$150, that we had paid \$250 for a second-hand one, and showed them a bill to that effect. Then I showed him a placard or circular that the Sohmer Company had printed, showing him that there was another firm in existence under a similar name, and after they had that explained to them they went away satisfied that it was not a Sohmer piano.

Q. State, as near as you can remember, what the other instances were? A. The other instances were where my partner in business, Mr. Lockhardt, had some experience of parties coming in, the same as I had.

This answer was stricken out, on motion.

Q. Do you now remember any other instance that came under your personal observation? A. Not personal.

IN ANSWER TO MR. MOONEY:

Cross Examination.

Q. What is your business? A. Dealer in pianos and organs.

Q. Under what name? A. Winterroth & Co.

Q. Where? A. 105 East 14th street.

Q. Near Mr. Biddle's place? A. No, sir; adjoining Steinway & Sons.

Q. As I understand it, you have given us three separate and distinct instances? A. Yes.

Q. When persons came into your store and talked to you about Sohmer and Sommer pianos? A. There were two came in the store, and one we visited.

Q. Let us go carefully over them. What was the date of the first instance? A. I cannot remember.

Q. Give us an idea about it? A. I should judge about two and a half months ago.

Q. Was it two months or two and a half? A. About two and a half.

Q. When would that bring it to? A. Beginning of February.

Q. Was it at your store? A. Yes.

Q. Who was present besides you? A. I was the only one present.

Q. Was the person who came in a stranger to you? A. Yes.

Q. Did you inquire the name? A. No.

Q. Did you find out the name? A. No, sir.

Q. You know nothing more about it than that they were casual callers at your store? A. Yes.

Q. You cannot state the time any more definitely, and

you cannot tell me anything to identify these people from the millions of people that there are in the city of New York? A. No, except the one we called on.

Q. You have told me everything that will serve to identify this person? A. The first caller?

Q. As to time or place or anything else? A. The place was at the store.

Q. Man or woman? A. Man.

Q. Full grown or boy? A. Full grown, about 35 or 40.

Q. Was he anybody of your acquaintance? A. No.

Q. A music man? A. I cannot tell; he was a stranger.

Q. When did the second instance take place? A. I cannot tell.

Q. About when? A. I should judge about two months ago.

Q. Then those happened in quick succession? A. In two weeks.

Q. Where was that? A. Eleventh street.

Q. That was not at your store? A. No sir, that was at the residence of a prospective buyer.

Q. You called there to sell a piano? A. Yes.

Q. Any sort of a piano? A. Yes, any make.

Q. When you got there then you had this conversation? A. Yes.

Q. What was the name of the person? A. Mr. Hayes.

Q. What was the address? A. 106 or 108 East Eleventh street.

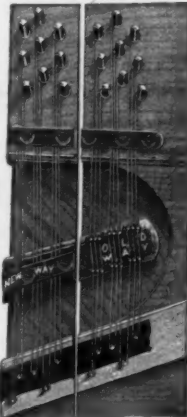
Q. How long after the first instance was that? A. About two weeks.

Q. That would bring it to what date? A. I should judge about the middle of February.

MR. MOONEY—Immediately upon that date appearing I

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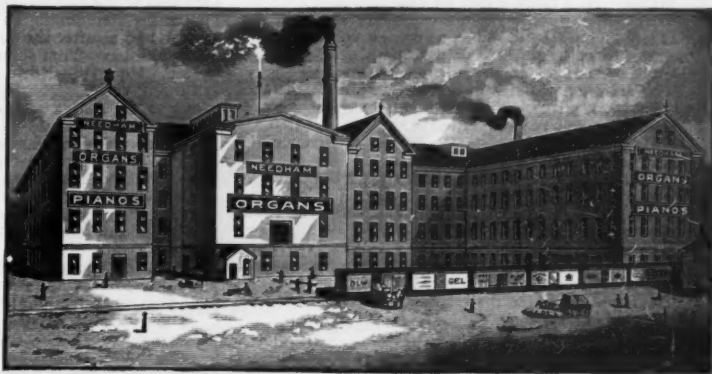
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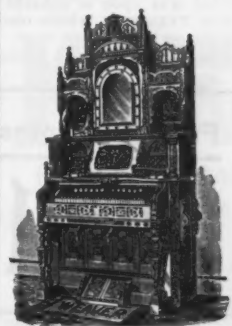
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move to strike out the evidence of the second case as being after the commencement of the action.

The court denied the motion, to which ruling the defendants' counsel duly excepted.

Q. Was this conversation with Mr. Hayes or with his wife? A. Mr. Hayes.

Q. Is he a friend of yours? A. No, sir.

Q. You had not seen him? A. Not previous to this.

Q. He is not connected with any of these parties in business? A. No.

Q. This was not the music teacher of whom you spoke? A. No, sir, he was recommended to us by a music teacher.

Q. What was the music teacher's name? A. Mr. Gardner, with E. J. Denning & Co.

Q. The music teacher did not play any part except as introducing Mr. Hayes? A. Gave us his name and address and told us to call upon him.

Q. You spoke also of a man and wife? A. I cannot tell whether it was his wife. It was a gentleman and lady.

Q. They called at your place? A. Yes.

Q. When? A. I think about two months ago.

Q. These cases were in rapid succession? A. Yes.

Q. It must have struck you as a strange coincidence, all of these people calling upon you within a week? A. Well, I did think so, and spoke about it.

Q. You did not think it was a "put up job"? A. Well, I don't know; it struck me as peculiar. One was not peculiar, because he was recommended to us.

Q. Did you inform Sohmer & Co. of the occurrence? A. Yes.

Q. At the time? A. Not particularly at the time, but when I saw him again.

Q. You are good friends with Sohmer & Co.? A. We are particularly friendly.

Q. You are near them in business? A. Yes.

Q. Did you know this man and the lady who was with him? A. No.

Q. Have you ever seen them since? A. No, sir.

Q. Never had seen them before? A. No, sir.

Q. Don't know where we can find them? A. No, sir.

Q. No way that we can identify them? A. No, sir.

MR. HAWES—That closes our list of witnesses, and I will now read two commissions that have been returned.

The first commission was directed to J. F. Carmichael, attorney-at-law, at Jackson, in the State of Georgia, to take the testimony of R. L. Doughty, of the same town.

The first and second interrogatories were read with the answers thereto.

The third interrogatory was read and objected to by defendants' counsel as incompetent and irrelevant, as relating to a date after the commencement of the action, and to acts after the commencement of the action, and as not binding upon the defendants.

The Court said that the plaintiffs would be allowed to prove instances of mistakes made by purchasers of pianos subsequent to the commencement of the action upon the issue of likelihood to deceive.

The Court allowed so much of the answer to be read in evidence as follows: "He did enter Biddle's place of business on Fourteenth street in the city of New York on the 12th day of March, instant, about 11 o'clock, A. M. to negotiate for a piano, and was shown a piano with the sole word 'Sommer' on the fallboard, and he believed it to be a piano manufactured by the plaintiffs."

The fourth interrogatory was read, and objected to as incompetent, immaterial and irrelevant; the objection was sustained.

Defendants' counsel not reading the cross interrogatories, plaintiffs' counsel read the cross interrogatory, to which defendants' counsel objected, and the Court sustained the objection.

Plaintiffs' counsel read in evidence the deposition of Byron Maury, taken under a Commission issued to W. C. Graves, of the city of San Francisco, State of California.

The first and second direct interrogatories were read with the answers thereto.

The third interrogatory was withdrawn.

The fourth and fifth direct interrogatories were read and the answers thereto.

The sixth direct interrogatory was read.

MR. MOONEY—In reference to the sixth interrogatory I move to strike it out upon the ground that it does not show that the witness had any personal knowledge as to whether or not Sherman, Clay & Co. were the agents of the defendants.

THE COURT—I will allow it to remain.

MR. MOONEY—I will state an additional objection, that it involves a conclusion as to the word agent.

THE COURT—I think not. I think that is a statement of fact. It might be proper upon cross-examination to ask the facts.

The seventh direct interrogatory testimony was read.

MR. MOONEY—When the question came up before Judge Daly we had a stubborn fight upon this point. Mr. Justice Daly said it was not admissible, in which Mr. Hawes acquiesced upon the ground that it appeared upon the face of it that it did not speak of his personal knowledge, and that it was limited to matters of fact that they had ascertained outside. Therefore it is incompetent, and I am surprised at his reading it.

MR. HAWES—That was upon a consent for a counter-commission to San Francisco, which obviates the objection made before Judge Daly.

THE COURT—The objection now is to the competency of the question.

MR. MOONEY—Yes, to the competency of the question, for Mr. Hawes repudiates the agreement.

MR. HAWES—I certainly do; because you repudiate your side of the agreement.

The answer was here read for the information of the Court.

MR. HOWES—It is consented by the plaintiffs that the conversation with Mr. McLellan set forth in the answer to the seventh interrogatory be stricken out.

MR. MOONEY—The defendant does not join in this consent, and reserves his rights.

THE COURT—Do you insist that that go in?

MR. MOONEY—No, sir; I insist upon the other part. I move to strike out so much of the seventh interrogatory as relates to the representations or statements made first to Mr. McLellan.

MR. HAWES—That is consented to.

MR. MOONEY—Then I move to strike out so much of it as relates to statements or representations that relate wholly to Mr. Aldrich upon the ground that it is incompetent, subsequent to the commencement of this action, is not binding upon the defendants in any way, incompetent and immaterial, and as after the commencement of the action.

THE COURT—That should be stricken out.

MR. MOONEY—Now in reference to something sold through the Lundy Furniture Company, that Sherman, Clay & Co. sold a piano to F. A. Berlin, clearly a representation of that kind is incompetent, and I move to strike that out. Motion granted.

The eighth, ninth, tenth and eleventh interrogatories were read and stricken out, together with the answers thereto.

Twelfth direct interrogatory read.

Defendants' counsel does not read the cross interrogatories.

Plaintiffs' counsel reads the second cross interrogatory and defendants' counsel moves to strike out the last part of the answer, which motion was denied.

The third fourth, fifth, sixth, seventh and eighth cross interrogatories were read with the answers thereto.

The ninth cross interrogatory was read, to which defendants' counsel objected because the subject matter to which it pertains has been stricken out.

The Court sustained the objection.

The tenth cross interrogatory was read and objected to by defendants' counsel on the ground that it involves the subject matter in the action.

MR. HAWES—We did not ask that question. It was drawn out by the other side.

MR. MOONEY—That does not make him my witness.

THE COURT—I will allow it to remain.

MR. MOONEY—I except to it as being within the ruling The answer was then read.

The eleventh cross interrogatory was read and on motion of defendants' counsel was stricken out because the subject matter to which it refers has been stricken out.

The twelfth cross interrogatory was read, to which defendants' counsel made the same objection as to the eleventh cross interrogatory.

The thirteenth cross interrogatory was read, and stricken out on motion of defendants' counsel.

The fourteenth cross interrogatory was read, with the answer thereto.

On motion of defendants' counsel all of the answer was stricken out after the words, "I know not."

Plaintiffs rest.

Recess.

#### Second Day—After Recess.

Mr. Hawes moves to be allowed to re-open the case of the plaintiffs on the question of the bad faith of the defendants.

THE COURT—I will receive all competent evidence which is offered by you, and the case may be considered reopened. Or if a motion to dismiss is made, it will be made on all the evidence.

Hugo Sommer recalled for further cross examination, further testified.

By MR. MOONEY:

Q. Have you produced the statement which you were requested to produce yesterday, giving the details of the cost of manufacture, particularly of labor? A. I have it in my pocket.

Q. Will you please let me see it?

Objected to by Mr. Hawes. The witness has stated generally the cost of manufacture, and this is immaterial.

Objection sustained; defendant excepts.

THE COURT—The objection is sustained on the ground that the evidence sought to be elicited is wholly immaterial and that the evidence given by the plaintiffs as to the cost will be disregarded.

William Mylius recalled, for further cross examination, testified as follows:

By MR. MOONEY—

Q. You were requested to produce yesterday a memorandum as to the dates of conversation with Mr. Boothe. Have you produced the memorandum. You said you had it in the book? A. No, I said I had the dates when he sold these pianos; I brought those dates.

Q. You said you had it in a book and you were specially requested to produce it to-day? A. I don't know that I said I had the dates when I had the conversations with him.

Q. What did you say that you had in this book in connection with your interest with Mr. Boothe? A. About when I sold these pianos, yes, or rented them.

Q. Didn't you testify yesterday that you had in a book the dates of your interviews with Mr. Boothe? A. No, sir, I never keep dates of interviews with anybody.

Q. Those dates you testified from a card yesterday were dates of interviews? A. Yes.

Q. Didn't you testify to me that that memorandum of dates was prepared from a book? A. Yes, when the pianos were purchased.

Q. And that was all that that memorandum was intended to convey? A. That was all.

Q. Is it not a fact that you testified yesterday that your memory was refreshed as to the dates of the interviews with Mr. Boothe? A. Not as the interviews merely, but when I bought the pianos of Mr. Boothe.

Q. You were requested to produce names and addresses, first of the person who is renting one of defendants' pianos from you, and secondly of the person to whom you sold one of the pianos. Have you produced that? A. Yes; I produce a copy from my books. I cannot bring the books here or I would have to close my business. The rented piano is Miss M. Bronson, 326 East 26th street.

Q. What is the name of the person to whom you sold the other. A. Mrs. Hawkins. That went to 52 Bedford Street. That is the piano I put in first-class order.

Q. When you saw or revised the proof of the publication known as William Mylius' Story, do you remember as to whether or not you included in it the statement which you said yesterday Mr. Boothe had made to you, that he did not see that it made any difference to you what people complained of as long as you sold the pianos? A. I remember that, yes, sir?

Q. Do you remember putting that in the interview? A. I do not know whether that was in the interview or not. I really do not know.

Q. Is it not a fact that it was not in the interview? A. I do not know whether that was in the interview or not. Everything that is in the interview is correct.

Q. Did you put the statement to which you testified yesterday, and which I have just called to your attention, did you put that in your interview?

Objected to by Mr. Hawes, as the witness has been recalled for the simple purpose of asking him about the dates that he was to furnish. Objection withdrawn.

A. I do not really know the interview exactly word for word, but I acknowledge if it is in the interview that it is strictly correct that I said so.

Q. Don't you know that it is the fact that you made such statement? A. I don't know at present whether it is or not, because it was quite a lengthy interview with Mr. Freund.

Q. You revised the proof of the interview, did you not? A. Merely when Mr. Boothe asked me whether these statements were correct, I said yes, word for word. That was the revision of the proof to which you refer.

MR. HAWES—I ask the counsel for the defendants to kindly let me have the printed interview which was read to the witness yesterday and with which he has just examined about.

MR. MOONEY—You have no right to call upon me for it.

THE COURT—That is no part of the examination.

By MR. HAWES:

Q. That printed interview to which your attention has been called does not purport to contain all that was said on both sides, does it? A. No, sir.

Q. There was much said that does not appear in that interview? A. Yes. All that appears in it I recollect I had stated to Mr. Freund.

THE COURT—The interview is not in evidence. I do not know what is in it and what is not in it.

Q. When did you first become acquainted with Mr. Boothe?

Objected to by Mr. Mooney as opening up an entirely new branch.

MR. HAWES—It is on the re-opening of the plaintiff's case.

A. I believe it was the latter part of January or the beginning of February, 1893.

Q. And before the Sebastian Sommer Piano Company was organized? A. Yes.

Q. Please state what took place at your first interview?

Objected to by Mr. Mooney upon the ground that it does not bind the defendants. Objection sustained.

MR. HAWES—This evidence simply goes to the good faith or bad faith of the defendants in the use of the word Sommer.

THE COURT—What Mr. Boothe may have intended before the defendants ever came into existence is certainly no evidence as against the defendants.

Q. Please state what conversation you had with Mr. Boothe after the date of the incorporation of the defendants?

THE COURT—I understand you have interrogated him particularly as to the conversations.

Q. Had you known Sebastian Sommer previous to the incorporation of this company? A. I never have been acquainted with him.

Q. Had you known of him in the trade. A. No, sir.

Q. Had you known of him as a music dealer simply or a bona fide dealer? A. No, I never heard of the gentleman.

Q. Before this company was formed? A. No, sir.

Q. Had you ever heard of him as a manufacturer of pianos? A. No, sir.

Q. Were you generally acquainted with all the piano

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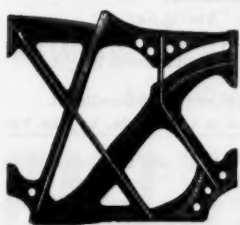
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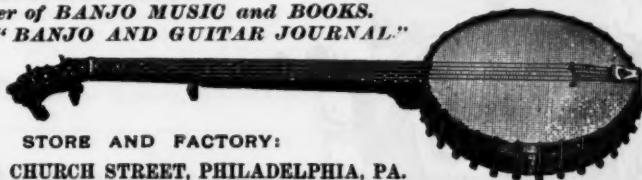
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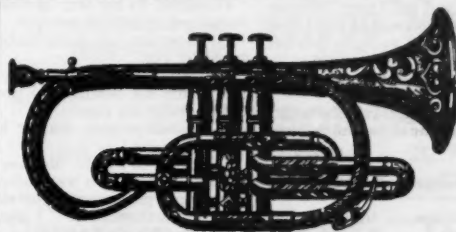
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HIGH GRADE.—TWO SIZES.—TEN STYLES.

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CINCINNATI, O.

**GEO. C. CRANE, EASTERN REPRESENTATIVE,**  
97 5th Av Cor. 17th St., NEW YORK.

manufacturers in the city of New York prior to the 1st of May, 1893?

Objected to by Mr. Mooney as immaterial. Objection overruled; defendants except.

A. Yes.

Q. Was Mr. Sebastian Sommer one of such piano manufacturers? A. Prior to what date?

Q. Prior to May 1st, 1893? A. No, sir.

Hugo Sommer recalled, for plaintiffs, further testified:

By Mr. Hawes:

Q. During the past twenty-two years have you been acquainted with all the piano manufacturers in the city of New York? A. Yes, sir.

Have you ever known of Sebastian Sommer as a piano manufacturer during that time? A. No, sir.

Mr. Hawes—We have one witness more for whom we have sent, Mr. Freund. We offer to prove by him that the defendants have made use of the name Sommer on their pianos, advertised it as the Sommer piano, and the witness has had conversations with Mr. Sommer and Mr. Boothe of the defendants' company, in which they admitted to him that they intended to manufacture and sell these Sommer pianos as an imitation of the Sommer pianos manufactured and sold by plaintiffs and as and for the genuine Sommer pianos.

Objected to by Mr. Mooney as incompetent. Objection sustained; plaintiffs except.

Mr. Hawes—Then I want to offer these advertisements in evidence which show that the defendants had advertised the Sommer pianos.

Objected to by Mr. Mooney.

THE COURT—These are not advertisements by the defendants.

Mr. Hawes—By the defendants' agents in Cincinnati Messrs. Smith & Weisenborns.

Sebastian Sommer, called for plaintiffs, being duly sworn, testified as follows:

THE COURT—The application to open was granted conditionally.

Mr. Hawes—Yes.

By Mr. Hawes:

Q. When was the Sebastian Sommer Piano Co. organized? A. It was in April, 1893.

Q. And who are the officers and directors of that company? A. Mr. Berdan is the president.

Q. Can you give me his full name? A. C. W. Berdan. S. P. Howard is the vice-president, and myself secretary and treasurer.

Q. And Mr. Boothe the manager? A. He is the manager.

Q. Who are the directors of the company? A. Those are the directors and officers.

Q. This company was organized in New Jersey, was it not? A. Yes.

Q. Who is Mr. Berdan? A. He is a lawyer in Hackensack, N. J.

Q. He is not a piano manufacturer? A. Not that I know of.

Q. And who is Mr. Howard? A. Well, he is in the assay business, I think, in Maiden Lane.

Q. He is not a piano manufacturer? A. No, sir.

Q. You never knew him as a piano manufacturer? A. No, sir.

Q. And the third director and officer is yourself? A. Yes, sir.

Q. You were never in the business of manufacturing pianos prior to the formation of this company, were you? A. No, sir.

Q. And you do not know of your own knowledge anything as to the mechanical construction of a piano, do you? A. I know a little.

Q. You have never made a piano yourself? A. No.

Q. You have never worked at a bench in a piano manufactory? A. No.

Q. What business were you originally in?

Objected to by Mr. Mooney as immaterial. Objection sustained; plaintiffs except.

Q. You have not been a piano manufacturer? A. No.

Q. Prior to the formation of this company you were a dealer in pianos and organs, were you not? A. Not in organs, only in pianos.

Q. How many years were you in that business? A. I opened the store September 1st, 1891.

Q. Now, prior to that, what business were you in?

Objected to by Mr. Mooney as immaterial. Objection sustained; plaintiffs except.

Who is the manager of that company? A. Mr. Boothe.

Q. Is he the same Mr. Boothe to whom reference has been made in the testimony heretofore in this case? A. Yes.

Q. He is not a practical piano manufacturer either, is he? A. I believe he is.

Q. Do you know of his ever having made any pianos? A. I don't know that he has made pianos.

Q. Simply had pianos made for him and stenciled Boothe Bros., is that it? A. He had pianos and stenciled them Boothe Bros., I understand.

Q. You do not know of his ever having a piano manufactory of his own, do you? A. I do not.

Q. Is it not a fact that before this company was formed, he was a piano dealer like yourself? A. So I understand.

Q. When did you first make the acquaintance of Mr. Boothe?

Objected to by Mr. Mooney as immaterial. Objection sustained; plaintiff excepts.

Q. How many pianos have you manufactured since your company was organized?

Objected to by Mr. Mooney as immaterial. Objection sustained; plaintiff excepts.

Q. How are you in the habit of marking pianos manufactured by you?

Objected to by Mr. Mooney as not within the offer; it is not within the conditional provision upon which the plaintiff re-opens his case.

Q. What printed matter have you in connection with your business?

Objected to by Mr. Mooney on same grounds.

THE COURT—You were allowed to call a witness for the purpose of proving as you stated you intended to do, certain advertisements. I sustain the objection on that ground. Plaintiff excepts.

Q. You have agents in different parts of the country that are selling your pianos? A. We have dealers that buy our pianos.

Q. Do you have agents for the sale of your pianos in various cities? A. None that I know of.

Q. Was there no agent of yours in Cincinnati for the sale of your pianos? A. There is a dealer there who buys our pianos.

Q. He sells and advertises your pianos? A. I don't know whether he advertises them or not.

Q. Have you ever seen the advertisements? A. No.

Q. What is the name of the dealer? A. Smith & Weisenborns.

Q. Please look at that paper and state if that is one of the advertisements of your business?

Objected to by Mr. Mooney as incompetent and immaterial. Objection overruled; defendants except.

A. I don't know. I suppose there is the name Sommer pianos.

Advertisements offered in evidence by Mr. Hawes. Objected to by Mr. Mooney as not properly proved. Objection sustained; plaintiffs except.

Q. Will you please look at this advertisement and state whether that is also one of Smith & Weisenborns' advertisements to the best of your knowledge?

Objected to by Mr. Mooney as to form. Objection sustained.

Q. Will you please look at that advertisement and state whether that is one of the advertisements printed by Smith & Weisenborns at your request or with your permission?

Objected to by Mr. Mooney as incompetent, irrelevant and immaterial; and as not within the knowledge of the witness. Objection overruled; defendant excepts. A. I have no knowledge of it.

Q. Have you ever seen that advertisement before or one similar to it? A. No, sir.

Q. You are aware that Smith & Weisenborns are selling your pianos in Cincinnati? A. Yes.

Q. And all the pianos for Cincinnati are sent to Smith & Weisenborns, are they not? A. Yes, we send pianos to no other firm in Cincinnati.

Q. And they have charge of that field, have they not, Cincinnati, for the sale of your pianos? We give them that privilege.

Q. Are you aware that Smith & Weisenborns in the sale of your pianos at Cincinnati advertised in the newspapers?

A. Only just now.

Q. Have you never seen any of their advertisements before? A. Never saw any of their advertisements.

Q. And you had no knowledge of any such? A. None whatever.

Plaintiffs rest.

Mr. MOONEY—I move to dismiss the complaint.

Argument heard on the motion. Motion granted; plaintiffs except.

Findings to be submitted within one week from to-day.

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R stands for "Royal," that is their style,

O stands for "Organ," the best you can get,

W stands for "Welcome," wherever they are met,

N stands for "None such," nothing equals them yet.

P stands for "Piano," the "Crown" that will not fade,

I stands for "Illinois," the State where they are made.

A stands for "Admired," wherever they are known,

N stand for "Nations," through which their praise has flown.

O stands for "Observers," who will see they take the lead,

S stands for "Sensible people," who will take heed.

A stands for "Absolute," in finish and in tone,

N stands for "National," their merits thus have grown,

D stands for "Delightful," to have one for your own.

Of all the instruments that now abound,

Reason will tell you that none may be found

Grandier and better, and now let me say

Always remember, the "Cheap" has its day.

Nothing you'd buy can give such delight,

No purchase a "Crown" and make your home bright.

—D. B. Hawkes will open a music store at Chandlerville, Ill.

—A music store has been opened at Cantrall, Ia., by John Van Fleet.

—Frank Farr, formerly of Potsdam, N. Y., will establish a music store at Massena, N. Y.

—Fred. N. Goodman has purchased the music store of J. H. Gardner at Sandusky, Ohio.

—C. C. Green, of Albany, N. Y., is said to be trying to secure the site of the old Post Office for a music store.

—The Kansas City Piano Company has secured the entire premises 1211 and 1213 Main street, which consists of four stories and a basement. A conservatory of music will occupy the third floor and the rest of the space will be used by the company, their increasing business having necessitated the change from their former quarters, 1106 Main street.

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Catalogue Free.

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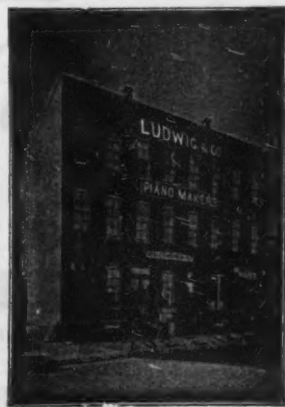
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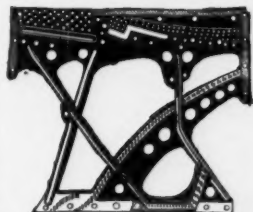
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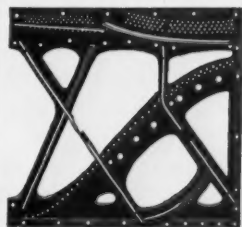
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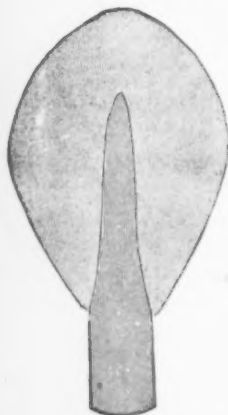
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